Dealers: We're Swamped By Vid Sell-Through Programs

BY TONY SEIDEMAN

NEW YORK The spate of recent video promotions may be too much of a good thing, retailers say. They claim the home video industry has not yet developed an infrastructure able to support the large amount of sell-through-priced product available.

Retailer concerns include:

• The lack of returns privileges to reduce purchasing risks.
• Inventory costs for promotion-wide buys.
• Co-op funds and administration, especially when buying only part of a promotion.
• For video specialty stores, a perception that many programs are designed not for them, but for mass outlets.

Industry Maps Royalty Route In Anti-Taping Bill

BY BILL HOLLAND

WASHINGTON Copyright owners have advanced a royalty sharing plan to counter criticism that the proposed home taping royalty bill will benefit only the big labels and their superstar artists.

A music industry group unveiled the new plan in testimony on Capitol Hill last Tuesday (20) during the second Senate Copyright Subcommittee hearing on S. 1738, the Home Audio Recording Act. The plan is meant to ensure that royalties generated from the pending bill will be shared among lesser-known and aspiring artists.

Charity Events Compete For Spotlight

BY PAUL GREIN

LOS ANGELES: The crowded calendar of charity events is forcing organizers to compete aggressively for public attention and industry involvement.

The immediate challenge for the organizers is to separate their event from the pack, a longer-range challenge is to keep the crush of charity concerts, marches, and recordings from causing what Bob Geldof has characterized as "compassion burn-out."

Ken Kragen, who organized last year's "We Are The World" recording session and who is supervising the Hands Across America project set for May 35, notes that the key is to keep the events distinct in the public mind.

"The only way you can deal with this proliferation of charity events is to have something that's special and audacious and unique," he says. "The key to Hands Across America is that it's a unique charity event that everyone can participate in."

Retailers Adjust To Label Hikes

CONSUMERS FACE INCREASES

BY JOHN SIPPEL

LOS ANGELES: Consumers can expect general sticker increases of up to 10 cents on singles and 75 cents on 8.98 list albums over the next month.

That's the consensus among rack-jobbing, retailing, and one-stop executives in the wake of price hikes of 3%-5% now in place from the WEA, CBS, Capitol, and PolyGram labels (Billboard, March 8, 15, 22). All executives surveyed requested anonymity.

On the rackjobber level, Handleman Co., whose estimated $200 million in annual recording sales places the industry, is yet to make a move. A spokesman for the Troy, Mich.-based racket says the firm has a policy of not commenting on the possible results of price boosts.

Another rack says it would be holding meetings to analyze how best to adjust prices and absorb part of the increases. Another states it has absorbed a few small increases from manufacturers over the past 18 months, but this general boost from four of the six major branch operations cannot be absorbed.

(Continued on page 76)

Metromedia Will Get $285M For Radio Outlets

BY KIM FREEMAN

NEW YORK Metromedia Inc has agreed to sell nine of its 10 radio outlets for $285 million, a record price for the purchase of a radio group.

Metromedia Radio president Carl Brazell Jr. is leading a group of investors in the buyout, which also includes Metromedia's Texas State Networks.

The investment banking firm Morgan Stanley is helping to organize the leveraged buyout, and will be a part owner of the yet-unnamed new group. Additionally, Brazell is recruiting several Metromedia Radio employees for the new venture.

(Continued on page 76)
THE NEW SINGLE
WRITTEN AND PRODUCED
BY MADONNA
AND PAT LEONARD
FROM THE FORTHCOMING
MADONNA ALBUM
ON SIRE RECORDS
AND THE ORION
MOTION PICTURE
"AT CLOSE RANGE."

MADONNA

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IN THIS ISSUE

April Hot Album Releases

Eleven albums are slated for release in April by artists who hit gold or platinum with their last releases, or in the last 12 months. All are single-disk sets listing for $8.98, unless otherwise noted.

BY PAUL GREEN

Richie's Motown album is the follow-up to his 10-million-seller "Can't Slow Down," with a last album was produced by group member Steve Perry, whose 1984 solo debut also went platinum, and mixed by Bob Clearmountain.

Also due in April is Journey's "Raised On Radio," the supergroup's follow-up to six consecutive platinum albums. The Columbia album was produced by group member Steve Perry, whose 1984 solo debut also went platinum, and mixed by Bob Clearmountain.

Billy Ocean's "Love Zone," the follow-up to the double platinum "Suddenly," is due April 27 on Jive/Arista. "Suddenly" yielded three top five pop hits, and Ocean recently won a fourth with the theme from the film "Jewel Of The Nile."

A&M has set an April 26 release for Bijou Special's "Strength In Numbers," the band's bid for a fourth consecutive platinum album. The album was produced by Keith Olsen.

MCA has set an April 21 release date for Patti LaBelle's long-awaited label debut, "Winner In You." The singer's 1984 Philadelphia International album "I'm In Love Again" went gold, and "New Attitude," her contribution to MCA's No. 1 "Beverly Hills Cop" soundtrack, earned a Grammy nomination.

CBS is hoping for comebacks by two platinum acts that have been absent from the pop marketplace. Culture Club's "From Luxury To Heartache," produced by Arif Mardin, is due in the stores on April 7, as is Bonnie Tyler's "Secret Dreams And Forbidden Fire," produced by Arif Mardin. Tyler's "Back In Black," which was produced by Larry Smith.

Three noteworthy debut albums are set for release in April. MCA will issue the first solo album by El DeBarge, who has led DeBarge to a series of crossover hits; Atlantic will release the first major-label solo album by David Foster, the four-time Grammy winner who scored a top 20 hit last fall with the love theme from "St. Elmo's Fire;" and Arista is releasing "GTR," the self-titled debut of a group featuring Steve Howe, formerly of Yes and, and Steve Hackett, formerly of Genesis. The album was produced by Geoff Downes.

The Moody Blues, who had a No. 1 comeback album five years ago, "Long Distance Voyager" but failed to hit the top 20 with their 1983 following, "The Present," will try again with "The Other Side Of Life," which is due April through PolyGram. The $9.98 album was produced by Tony Visconti.

The top multi-artist duet in April is IRS's "Live! For Life," which is designed to benefit the American Cancer Society. Among the artists on the album: Stevie Wonder, the Bee Gees, the Go-Go's, the Alarm, and General Public.

Among April's top soundtracks are "Legend" with Bryan Ferry and Jon Anderson on MCA, "Rad" with the Beat Farmers and Real Life on MCA/Curb, and "Crosstoes" with Ry Cooder on Warner Bros.

Other top rock releases include Lou Reed's digitally mixed "Misterials," due on RCA; "Came Dancing With The Kinks," a two-record compilation featuring two previously unreleased tracks; and two albums by the Pogues on Stiff/MCA, both produced by Elvis Costello.

Labels Build Promo Ranks

Indies Offered Staff Jobs

This story prepared by Dennis McNamara and Fred Goodman

NEW YORK Independent record promoters are among those being recruited as several major labels beef up their own in-house promotion staffs.

Among the labels taking steps to shore up their promo staffs in the wake of recent independent promotion service suspensions (Billboard, March 8) are PolyGram, MCA, RCA, Elektra, Atlantic, Chrysalis, and I.R.S.

Additionally, Geffen Records, which had begun assembling its own promotion department prior to the decision of Warner Communications, Inc. (WCI) to suspend indie promo use for all its labels, has hired eight promotion staffers—including indie Al Perry of Boston and Marvin Glicker of Chicago—and plans to add four more

The rush is on to stay competitive," says John Brody, national promotion director for Geffen. "Many labels are looking at independents to fill new promotional positions."

"Everybody's saying they'll add to their staffs and some have to," says John Betancourt, senior vice president of promotion at PolyGram Records. Characterizing his own staff expansion—which includes former indie—"as modest, rather than dramatic, Betancourt says cutting back on the use of independent promotion has "forced us to make our moves faster. But we always believed we were one or two people short."

At MCA, Larry Soeters, vice president of artist development and creative services, confirms that the label is beefing up its (Continued on page 77)
Rock Takes Knocks From PRIDE Workshop
First Lady Keys International Drug Confab

Rock ‘n’ Roll Connection,” featured Robbie Miller, head of Community Families in action, a San Antonio-based organization instrumental in the passage of a concert-regulating statute in that city in November.

During a March 21 workshop, ‘Call them rock stars, but don’t call them artists’

Miller described how she and several colleagues became convinced of an increased street drug problem among heavy metal music and drug users. She showed more than 80 slides of record stores that allegedly sold drug paraphernalia, plus photos of marijuana smoking at concerts, and band logos and album cover art that she maintained encouraged drug-taking and Satanism.

Miller also freely quoted from between-song concert comments made by Gene Simmons of Kiss at a San Antonio concert in late 1984, which several members of her then-fledgling organization had attended. Her unceremonious version of Simmons’s transcript, including sexual innuendoes and profanity, was greeted with roars of shock by the more than 50 in the room.

One of the key San Antonio measures denies children under 14 admission to certain shows. Describing the lobbying steps she took to ensure that the San Antonio heavy metal concert restrictions were acted, Miller encouraged those in attendance to pursue similar courses of action.

‘First,’ she said, ‘inform yourself by accessing law sheets or reading rock magazines. Attend representative rock concerts in your area and document your findings. Next, investigate fire and safety codes of the concert hall and your city. Form a citizens’ group to raise awareness about your concerns to the news media, city officials, civic organizations and service groups, churches, synagogues, school administrators, and the PTA. Then, propose action by key persons or members of your city government.’

The previous day (20) rock was also attacked by Carolyn Mattingly, a member of Congressional Families for Drug-Free Youth and wife of U.S. Sen. Mack Mattingly (R-Ga.). Quoting printed interviews in which several rock stars admitted they like to perform under the influence of drugs, she pleaded, ‘Call them rock stars, but don’t call them artists. They have nothing to do with art.’

Bad ‘Handyman’ Karma?

NEW YORK A federal judge here last Tuesday (24) refused to dismiss a 1984 copyright infringement suit filed by the writers of the 1959 hit “Handyman.”

The action, by writers Jimmy Jones and Otis Blackwell, seeks to prove that the chorus of the C.C. Club song “Karma Chameleon” infringes on their composition. The “Karma Chameleon” chorus, “Karma, karma, karma, karma/Karma chameleon,” is alleged to be taken from the “Handyman” chorus, “Come-a, come-a, come-a, come-a.”

Two of the defendants, Virgin Music Publishing and Virgin Records Ltd., have asked Judge Mary Johnson Lowe to dismiss the action on the grounds that they have no liability to the plaintiffs. They allege that “Handyman” had entered the public domain and that its copyright was ineffective.

Judge Lowe, noting the “obvious difficulty” in proving infringement, dismissed Virgin’s claims, saying that infringement is a question of fact, which must be determined by a jury.

Rich Wilner

Publishing Arm Moves To Increase Northeast Action
Strick Joins MCA Music As Creative VP

BY IRV LICHTMAN

NEW YORK MCA Music says it’s flexing new contemporary muscle at its New York base.

The appointment of Danny Strick as creative vice president, East Coast, supports the view of Leed Levy, president of the music publishing operation, that there is lots of exciting new talent to be brought to the company via the Northeast.

“We’ve been missing out on a slice of the action with respect to self-contained acts, new writers, and producers,” says Levy.

Strick, who has spent the past three years as a director of creative activities for CBS Songs here, feels that such markets as New York, Philadelphia, and especially Boston, have re-emerged as fertile rock talent sites. He compares them to San Francisco in the ‘70s.

“We want to get involved in the early stages of artist development, including input on the songwriting,” says Strick. “We can help bands who’ve just signed label deals or made deals with new acts at a precocious stage. We might try to establish their credibility by getting their music on the air, which many observers believe is seeking to acquire a controlling interest in a company.”

The reorganization of the New York staff matches similar moves made last year in Los Angeles, where MCA Music is headquartered.

Levy points out that the New York office will also carry out the mission described by Irving Azoff, president of MCA Inc.’s music interests, to effect greater cooperation among the various elements under his command.

In New York, the publishing company will work with its counterparts in Canada and the U.K., and with MCA Records’ a&r staff in the city, headed by Kate McKellan.

In addition to Strick, New York staffers include John McKellan, senior vice president of business administration, and creative vice president Mark Koren. With responsibilities centering on catalog exploitation, all three executives report directly to Levy.

Also reporting to Levy is Jerry Cutchfield, who runs MCA Music’s Nashville office.

America Records in Los Angeles. He served in a similar capacity at Arista. Alonzo Miller joins MCA Records as director of a&r, black music, in Universal City, Calif. He was music director of radio station KACE in Los Angeles.

Arista Records name Mitchell Cohen a&r consultant in New York. In addition to his new responsibilities, he will continue as director of creative advertising and editorial services for the label.

Filipacchi, Tenet Leaving WEA
Veteran French Executives To Join Europe

PARIS Daniel Filipacchi, president of WEA Filippaci Music since its inception in 1971, has resigned his post along with long-time associate and fellow board member Frank Tenot. Both are to join France’s popular French radio station Europe 1.

Announcing the resignations, WEA International chairman Nevin Grigorian said: ‘Daniel Filipacchi has made a tremendous contribution to the success of the French company. It will be a great loss to us, but we wish both him and Frank Tenot success in their new association.”

The Filipacchi/Tenet partnership was formed back more than 30 years. As one of France’s most popular radio presenters, they organized the concerts in conjunction with Europe 1 and jointly published Jazz magazine.

Both are major shareholders in the French media group Hachette, which many observers believe is seeking to acquire a controlling interest in Europe 1.

Private Music in New York appoints Michael Hoppe consultant for the label’s international activities. He was vice president of a&r for PolyGram. Atlantic Records promotes Horace Burrell to associate director of media relations and Diane Gilmour to manager of media relations in New York. Burrell was publicity manager. Gilmour was publicity coordinator.

Annette Cirillo is promoted to video production manager for RCA Video Products. She was the video wing of RCA Records, New York. She was production administrator.

Wendy Dozoretz is named director of creative affairs for A&M Films, a division of A&M Records in Los Angeles. She joins from Rastar Productions, where she was director of development.

HOME VIDEO. Walt Disney Pictures promotes Richard Fried to vice president of video marketing and Richard Longwell to vice president of domestic home video sales in Burbank. Both were directors of their respective areas.

Prism Entertainment in Los Angeles names James Gasparovic Midwest regional sales manager and Michael Craft Southwest regional sales manager. Gasparovic was regional sales manager for Active Home Video. Craft (Continued on page 78)
MOST ALBUMS HAVE TWO SIDES. JOE JACKSON'S NEW ALBUM, BIG WORLD, HAS THREE. MOST ALBUMS HAVE TEN SONGS, ONE OR TWO OF THEM GOOD. BIG WORLD HAS FIFTEEN SONGS. FIFTEEN GREAT NEW SONGS. MOST ALBUMS ARE THE RESULT OF SIX MONTHS IN A RECORDING STUDIO. JOE RECORDED HIS IN THREE DAYS, IN FRONT OF AN AUDIENCE; DIRECT-TO-TWO-TRACK, DIGITALLY.

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**Scorpio Fights Back, Sues MCA Records**

**Distributor Charges Label Executives with Fraud**

**BY JOHN SIPPEL**

LOS ANGELES Scorpio Music is charging that top executives of MCA Records conspired to bilk the Trenton, N.J.-based distribution firm of $200,000 it advanced for a cutout buy in either late 1983 or early 1984.

In a complaint filed March 20 in Federal District Court in Philadelphia, seeking $35 million in cumulative damages, Scorpio further alleges that key MCA brass illicitly conspired to keep the money for their own use, thus defrauding their employer.

The suit was filed a day after MCA Records filed a separate federal action here charging that Scorpio and its president, John Gervais, manufactured and marketed counterfeit MCA records and tapes (Billboard, March 29).

Named as defendants are MCA Corp., MCA Records, and MCA executives, including Music Group president Irving Azoff, and MCA Records controller Daniel McGill, in charge of business affairs. Zack Horowitz, vice president of manufacturing Dan Westbrook, and executive vice president Myron Roth. Also named are Salvatore J. Pinello, a Los Angeles resident, and Belaco and/or Belaco Enterprises president, Rasaki Bedi. In the MCA action, the names of Pinello, Bedi, and Belaco were raised in connection with the possibility of Scorpio's filing a counterclaim against MCA.

Scorpio alleges that the defendants operated their legitimate businesses "in a pattern of racketeering activities." The defendants mislabeled misleading information about the cutouts transaction, the suit claims, causing Scorpio to wire a total of $350,000 on at least three occasions. "To full plaintiff into not reporting their conduct to law enforcement authorities, defendants wired back $150,000," the suit alleges.

"The co-conspirators caused an other purchaser of a cutout by LA Monette, to be beaten for failure to pay for records delivered during the period of this conspiracy," the action claims.

The suit further claims that LaMonette's beating was photographed by the FBI and the defendants deleted it from this as an example to keep victims such as the plaintiff from going to authorities.

The four federal officials identified Pinello as "an alleged high-ranking soldier in the Carlo Gambino family of New York" who contended, and he worked out deals "with known organized crime figures and convicted felons on behalf of MCA Records." (Continued on page 77)

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**Attendance Exceeds Expectations**

**CD ROM Meet A Success**

**BY SAM SUTHERLAND**

SEATTLE The Compact Disc's evolution beyond its role as a sound carrier invited contrasting forecasts at the first international conference on CD-ROM, hosted by Microsoft Corp. Executives from the business computing, electronic publishing, and home entertainment fields convened at the Seattle Sheraton for the March 4-7 event.

The lure was the Compact Disc's ability to store audio, video, graphic, and text in both interactive and linear (or non-interactive) forms with a density far exceeding that of present floppy-disk media.

One immediate index of the conference's significance was attendance, which outstripped prior estimates. Originally expected to draw 800 registrants, the Microsoft program pre-registered 1,000 attendees who in turn turned out as 1,172 people filled the conference site. Conference chairman Min Yee, president of Microsoft Press, confirmed that his staff turned away several potential registrants by the second day of the four-day gathering.

During technical and general business meetings held at the gathering, the embryonic stature of post-audio CD applications possible with CD-ROM (or Read Only Memory) data gathering back up the program demonstrations and panel discussions. While computer and electronic text publishers generally envisioned future products as extensions of present computer software applications, a minority contingents representing consumer entertainment and electronics interests stressed the Sony/Philips configuration's future potential as the basis for a wide array of mass market products spanning entertainment, education, and computation.

As expected (Billboard, Feb. 8), the conference also served as a de facto forum for ongoing efforts (Continued on page 77)

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**JCI Broadening Its Scope With Dance, New Age Releases**

**BY PAUL GREEN**

FALCO'S "Rock Me Amadeus" holds at No. 1 on the Hot 100 for the second straight week, while his album, "Falco 3," jumps to No. 8 on the Top Pop Dance charts. The hit single serves to vindicate the A&M artist, who lost the cover battle on "Der Kommissar" three years ago to the English group After The Fire.

Falco is the first Austrian artist to hit No. 1 in the U.S. since 1956, when Anton Karas was No. 1 for 11 weeks with "The Third Man Theme." (We didn't know that either, but Tannis Petritis, our man in Athens, is a whiz at artists' nationalities.)

Falco is the fourth artist to top the Hot 100 in the past nine months who hails from a country other than the U.S. or the U.K. He follows Bryan Adams (Canada), a-ha (Norway), and Jan Hammer (Czechoslovakia). This is an extraordinary run for international acts. Only four other artists from outside of those two territories have topped the Hot 100 so far in the 80's: Stars On 45 (Holland), Air Supply (Australia), Vangelis (Greece), and Men At Work (Australia).

"Rock Me Amadeus" is also listed in the top five on the dance/disco club play chart for the third week, and vaults into the top 10 on the black chart.

Now that we have the serious stuff out of the way, let's have some fun. Jamie E. Town of Daylight on notes that "Rock Me Amadeus" is the 10th No. 1 hit of the year to reach the top 10 on the disc and dance/disco club play charts. Prince topped all three surveys with two 1984 smashers, "When Doves Cry" and "Let's Go Crazy."

"Kiss" is Prince's fourth No. 1 black hit. This single and his two triple-crown winners from "Purple Rain" were preceded by 1979's "I Wanna Be Your Lover."

"Kiss" also moves up to No. 1 on the 12-inch sales chart. Both "Raspberry Beret" and "Pop Life" topped that chart last year, though they both fell short of No. 1 on the pop, black, and club play charts.

As a writer, Prince has a second hit in the top 10 on this week's pop chart, the Bangles' "Manic Monday," which he wrote under the pseudonym Christopher, jumps four notches to No. 7.

**FACTS:** Whitney Houston's "I Will Remember You" holds at No. 1 on Billboard Top Pop Albums chart for the fifth consecutive week, becoming the longest-running No. 1 album by a female artist since Donna Summer's "Bad Girls" logged six weeks on top in 1979. As previously noted, those are the only two albums by female artists to hit No. 1 and yield two No. 1 singles.

Robert Palmer this week notches his first top 10 solo hit on the Hot 100 as "Addiction." The hit jumps four points to No. 9. Palmer scored a pair of top 20 pop hits in the late '70s ("Every Kinda People" and "Bad Case of Loving You"), but his career dropped off in '80s until he sang back-to-back hits "White Lava" last year with the Power Of Station. Palmer left that group before it went on tour, but the association still seems to have helped put him back in the spotlight.

The red-hot production team of Jimmy Jam and Terry Lewis, which three weeks ago had three singles in the top five on the black chart, is scaling the top 40 on the pop chart with all three of those records. Force M.D.'s "'Tender Love" jumps to No. 11, Janet Jackson's "What Have You Done For Me Lately" leaps to No. 2, and Chaka Khan and O'Neal's "Saturday Love" jumps to No. 34.

TO MY READERS: This marks my last week as a full-time Bill- board employee. I've decided to leave the staff to pursue freelance writing and other outside projects. I will, however, continue writing ChartBeat, as well as a few related features, including the monthly RIAA certifications report and the monthly hot product preview. Though it hardly seems possible, this week also marks the beginning of the sixth year of ChartBeat. I find that it's as much fun to write the column as it was that first week (first headline: "Rapture Captures Summit For Blondie & Mike Chapman"). Actually, it's more fun, thanks to your helpful, informative, and witty letters. Please keep them coming.

Incidently, a lot of you are still writing to ChartBeat c/o the New York office. I work out of the West Coast office: 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Please use that address so your material will reach me while it's still timely.

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**Rock Me A&M, A&M executives celebrate the success of Falco's debut album, "Falco 3," and its No. 1 single, "Rock Me Amadeus," at a special reception in Los Angeles. From left are A&M's senior vice president Michael Parkinson, senior vice president of promotion Charlie Minor, chairman of the board Jerry Moss, A&M president of A&M/Jordan Harris, Billboard's Tom Noonan, and A&M's director of alternative marketing Mark Williams, director of national promotion Steve Resnik, vice president of creative services Jeff Gold, and vice president Michael Leon.**

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IN NEW YORK APRIL 17
IN LOS ANGELES APRIL 18

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1. The psychology of key players in a radio station:
   a. The General Manager's motives
   b. The Sales Manager's motives
   c. The Program Director's motives
   d. The Owner's interests

2. The General Manager and Program Director types

3. Compensation. Who makes what: salary and perks

4. Differences in operations by market size and formats

5. Transient versus stable PD

6. The Program Director's world of distractions

7. How competition affects the PD

8. Format changes and predicting the outcome

9. What research tells the radio stations:
   a. Number of companies
   b. Call-outs and focus groups
   c. ARB and Birch

10. What happens on music day?


13. Why are some trade reports more important than others

14. Why the station isn't playing your record

15. Why paper adds

16. Record Company services test stations welcome

17. Effects of MTV and Clubs on sales as viewed by radio

18. How the PD sees you the record person

19. What radio knows about the record business, promotion and independent-promotion

20. Social versus business contact with radio

21. Tips on dealing with the Program Director

22. Why is it so tough to break a new artist

23. The resistance to cross-overs

A programming veteran, PAUL DREW'S career includes five years as Vice President of Programming for RKO Radio. He now heads his own company, Paul Drew Enterprises. During the past year over 2,500 programmers, managers, corporate executives and owners have attended his Professional Programming Management Seminars.

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NEW LIFE FOR THE BLACK MUSIC ASSN.

A Call for Unity

BY RICK MORRISON

In the fall of 1977, the founders of the Black Music Assn. sought to create a structure that could exert an influence on the music industry beyond its obvious concern with black music.

As founding fathers, Kenny Gamble and Ed Wright felt that black music, as an art form, could provide the link to unite artists and to affect public opinion, both within and outside the industry.

BMA equipped itself to deal with concerns of the music industry by organizing representatives from our basic areas: manufac-turers and merchandisers, broadcasters and communicators, performing artists, and songwriters. Let’s look at the structure it intended.

The board of directors would be composed of key representatives of the music community. In its purest form, such a board would represent a massive constituency. It would be capable of realizing the vision of Gamble and Wright to preserve and promote black music as a basic art form for its consumers: record buyers and music lovers around the world.

The emphasis would be on the music as an art form. The cultural or racial backgrounds of the artists or industry professionals involved would be irrelevant.

BMA, it hoped, would become powerful enough to address specific issues both within and without the industry. A solid block of grass root constituents would come together via a federation of local chapters. The common thread would be love for the music.

This block could then be used by the BMA to guarantee creative and economic parity for blacks in the industry. The implications are enormous.

It’s no accident that the organization’s initial influence was felt in placing pressure on the President declared June as Black Music Month at a 1980 reception in BMA’s honor.

Whether BMA veered from its 1978 mandate, or how, why (compared to March 29), is no longer the issue.

As the new executive director of the association, I am here to generate interest and excitement in the industry matters with confidence that their interaction would prove productive.

We’re aiming at a similar goal. As I begin my travels on behalf of BMA, I’m getting to know more such professionals. They’re active in all areas of our business and are serious about raising standards in the music business.

I say to these dedicated professionals, “The new BMA needs you. Put aside past feelings that may prevent you from giving it your support. Let’s lock arms and rededicate ourselves to a set of standards as relevant today as they were years ago.”

The new BMA is on the move. New and old friends are already working together to reestablish an organization committed to the recognition and advancement of black music.

Rick Morrison, a former executive of the American Society of Composers, Authors & Publishers, was recently named benevolent di-rector of the Black Music Assn., based in Philadelphia.

A RETAILER RESPONDS TO AZOFF, POWER BY JOHN RIDGWAY

This comment is prompted by two articles which appeared in the March 22 issue. One addressed copyright problems in the popular import trade. The imports suit brought against Tower Records. The other was the speech at NARM by MCA Records president Irving Azoff.

Although I am not denying any of the allegations made in these articles and recognizing the validity of the claims, I could not help but be angered. And, it should be remembered, it is a competitor being sued, not me.

Here we have record companies suing a major retail chain that surely buys vast amounts of product from them. And it seems to me that all Tower is trying to do is to get proper fill on Compact Disks that the record labels have asked us to support.

The companies can’t fill the orders, so Tower has to buy the recordings from an importer. Tower, in turn, sells them, makes their customers happy, and generates income for流行乐. If the record companies could provide proper fill, retail stores wouldn’t have to go to outside sources to begin with. And Tower is being sued?

Then I read about the comments Azoff made as keynote at the NARM convention. He asserts that retailers “generally treat record companies like they are a major en-my.” Isn’t that the truth?

The fact is that we retailers need the record companies as much as they need us. And that goes for us, the independent retailers too. I think we all tend to lose sight on this subject.

I hard to work with record companies. Whenever promotion material is sent to our store, it’s used. Photos are taken and sent to them, at their request. My returns are done properly. We don’t try to outsmart the companies by shrinking wrapping used in big sales, 30% off, or by returning boot-leg product.

We do our part, and then I open the newspaper and read about Federated’s big sale on CDs at ridicu-lously low prices. They’re obviously being treated as loss leaders to get people into their stores.

Federated isn’t even in the record business. Why are the record companies selling to them? Who knows what they do with these CDs from now on, we, Tower, Where-house, et al., all plan to be in the business for the long term. What protection are the labels giving us? What consideration do we get? Why should we protect them from the problems created by home taping, or parallel imports?

The reason is simple: We’re all in this together.

I don’t mind supporting label poli-cies, but they have to help me too. And that means the small independ-en-ents as well. The chain. Once la-belts begin to concentrate on their efforts in this direction, rather than suing one of their best customers, they will begin to get more respect and cooperation from all of us. And we’ll develop a more positive atti-tude towards the problems they face.

We don’t view you as a “major en-my,” Mr. Azoff, but as a very important and essential aspect of our business.

We must all succeed, or we’ll all fail in the end. You need us, Mr. Record Company, just like we need you.

John Ridgway owns Ridgway Records & Video, an independent retail store opened a year ago in Tustin, Calif.

Letters to the Editor

NO CONCESSION

I applaud Paul Drew when he en-courages programming talent to expand their knowledge of the business side of radio (Billboard, March 22). However, I take great offense at his apparent lack of re-gard for descendents of “working class” people.

I find it disturbing when Drew writes, “The GM knows what’s good for business. For many of us involved in broadcast business, radio is an obsession. People from working class backgrounds are often more concerned with what’s right.” I didn’t realize before that some people believed that people of ethics are not in the best interests of business. Mr. Drew should not discount the fact that many of us in the pro-gramming end of broadcasting are indeed college educated; some of us even have advanced degrees. Many of us are involved with bud-geting, and some of us own and operate our own small businesses.

In many cases, this has been made possible by the sacrifice and hard work of working class families. Imagine that, Mr. Drew! Chris Edwards Operations Manager WRFM, New York

RETURNING THE FAVOR

John McEuen of the Nitty Gritty Dirt Band is 100% dead on in his Commentary (March 8) complain-ing about on-air personnel not identifying songs being played or the artists involved. If the listener doesn’t know whose song in aired, how can he know whose record to buy or whose concert to attend? Reporting for my first job in ra-dio in 1961, I showed the board, newsmen, and record library, and was told that whether or not a disk is announced in front, it must always be back-announced. If the announcer forgets, it is the responsibility of the manager and/or program director to correct. That rule has stayed with me ever since.

Today, too many jocks seem to be busy entertaining themselves. They read the charts, they know, and the listener can guess. It’s frustrating to me to hear a song over another station that I would like to play, if I only knew who the artist was. Laurie Mills Announcer, CBC 1010, Calgary, Canada

One of John’s lines read: “We owe country radio a lot, and many stations have helped us over the past several years.”

Folks, it’s time we in radio re-turned the favor. Where would we have all of us be without the people who create and perform the music?

Articles and letters appearing on this page are intended for the expression of views of general in-terest. Contributions should be submitted to Is Horowitz, Com-men tary Editor, Billboard, 1512 Broadway, New York, N.Y. 10036.
Classic Cuts Squeeze Out Currents At AOR
Label Execs See Shrinking Airplay For New Acts

BY DENIS McNAMARA
NEW YORK The increased reliance on classic albums in rock format is cutting back airplay of current product and making it harder to expose new acts, according to label promotion heads.

Shrinking airplay comes at a particular bad time for promotion departments already besieged by cutbacks in the use of independent promoters.

Classic cut album rock stations have been growing in number and impact in recent years. Detroit-based radio consultant Fred Jacobs, president of Media Strategies, says his “Classic Rock’n’Roll” format has outlets in Washington, D.C., Kansas City, and Louisville, Mich. He says other major markets with classic cut album rockers include Boston, Phoenix, Milwaukee, and Orlando.

In addition to such all-classics outlets, many traditional album rockers have increased the percentage of older material they play, often programming no block of oldies.

Bill Bennett, national album promotion vice president for Epic, Portrait and Associated Labels, estimates a 20% to 30% reduction over the last five years in new music airplay on album rock radio. Bennett and other label album promotion executives say such shrinkage is cyclical, depending on ratings competition and on the availability of viable new artists versus newer “superstar” product.

Classic rock is seen to appeal to the all-important 25-plus demographic. Some programmers also find that the older material—mainly from the ‘60s and ‘70s—appeals to younger listeners who are discovering much of it for the first time.

Charlie Prevost, president of International Rock Radio of classic rock programming: “I do see it as on-air slots being taken away from current’s.”

He blames for what he views as a sluggish first quarter at retail in ’86.

George Gerrity, vice president of album and video promotion for Warner Bros., says “Retailers have been more conservative on new projects. They’ve developed more of a ‘show me’ attitude with the record companies.”

“People are frustrated because they feel radio is not responsive, but that could be declining. AOR stations have to play new music to survive,” Gerrity says.

“Loss of air time for current’s puts a ‘financial burden’ on the record companies,” says Gerrity. “Even after working a new artist for three or four months and getting the records into the top 20, it’s still difficult to get the artist into some tight album formats. Because of this situation, once a company starts developing a new act, it takes a long time to get information about it out to the public.”

Gerrity says his label has taken steps on the retail side as an alternative to airplay. They’ve encouraged many of the album rock situations, so what’s developed is a retail renegotiation base. On the East and West Coast, we’ve placed people to cover alternative stores. Other than those, we weren’t seeing retail activity on new acts not getting radio rotation.”

John Schoenberger, MCA vice president of album promotion, says “Commercial stations are encouraged by many of the album rock situations, so what’s developed is a retail renegotiation base. On the East and West Coast, we’ve placed people to cover alternative stores. Other than those, we weren’t seeing retail activity on new acts not getting radio rotation.”

Katz Selling All Its Stations
NEW YORK Katz Communications has agreed to sell its broadcasting operations for $8.5 million to an employee group headed by Katz Broadcasting president Dick Ferguson. The transaction involves all 13 of Katz’s radio properties, as well as the American Comedy Network.

Ferguson’s partners as principal investors in the leveraged buy-out include current Katz Broadcasting executives and. Katz Broadcasting president Dick Ferguson. The transaction involves all 13 of Katz’s radio properties, as well as the American Comedy Network.

Ferguson’s partners as principal investors in the leveraged buy-out include current Katz Broadcasting executives and a “traveling” group of former station managers T. Morley, Michael Weinstein, Richard Reis, Robert Longwell, and Bill Bennett. The group also includes the general managers of each of the company’s properties.

In keeping with the company’s tradition, Katz staffers will remain at the stations.

Programmers reveal why they have jumped on particular new releases.

POD
Efforts to have the Rock and Roll Hall of Fame built in Cleveland have not decreased WMMS operations manager John Gorman’s TSL in the listening room. As a result of that, Gorman is on the bandwagon for Katrina & The Waves’ latest, “Is That It?” (Capitol). “It sounds nothing like their last three,” says Gorman, who likens the single to “classic Stax/Volt sound from the mid-‘60s”—a sound that Gorman says is being welcomed back heartily by WMMS listeners. Meanwhile, Gorman says Starship’s “Tomorrow Doesn’t Matter Tonight” (Grunt/RCA) is a track he had his eye on since the group’s new album will be released in a couple of months. “It’s a modern rock piece, to me, that listeners don’t seem to mind the fact that this is the second ballad in a row from the city-building band. Concerned that it’s getting ignored, Gorman calls attention to Brian McDownie’s “The Kaiser Family Justice” (EMI America). “It takes a couple of listens,” he says. “But it got some amazing hooks and is generating good calls for us.” The chief “buzzard” is also spreading the gradual buzz on Platinum Blonde’s “Somebody Somewhere” (Epic). Having conquered Canada and Buffalo, the single is “a great springtime pop song” that should soon catch on nationally, Gorman says.

BLACK/URBAN
Coming off a market-leading Birch last month, WLUM Milwaukee PD Bernie Miller is busy plugging platters that will keep the station’s #1 outlet on top. Among those is Whitney Houston’s “Greatest Love Of All” (Arista), which Miller says has brought “instant phones from all ages.” On the same list is Atlantic Starr’s “If Your Heart’s Not In It” (A&M). “This one just feels good on the air,” explains Miller, adding that it’s a bit slower in tempo than the band’s previous hit, “Secret Lovers.” In discussing this tune, Miller reveals that the WLUM turntables spoke for this release. “I bought a 45 rpm single by Steps, & it made everything a little brighter,” he notes. “And listeners get a little irritated because everything sounds a little slower on other stations.” Meanwhile, you might be surprised that Miller has Van Halen’s “Why Can’t This Be Love” (Warner Bros.) in heavy rotation. Noting that Milwaukee is only 28% black, Miller says the add is part of WLUM’s plan to be a popular music outlet without abandoning the black audience.

AOR
Some great heritage artists are keeping longtime WMMR Philadelphia loyalists happy lately. From that category, program director Ted Utz puts Graham Nash’s “Innocent Eyes” (Atlantic) high on the list. The same goes for Greg Kihn’s “Lovin’ Rock’n’Roll” (EMI America), with Ut says “is a great, upbeat summertime song,” although he questions whether the tune will take Kihn any further than he’s gotten with past AOR hits. After cleaning up a mess Columbia dumped on his desk for jumping on the Rolling Stones album, Uta is free and clear this week on several album cuts. Besides “Harem Shuffle,” Ut says the Stones’ “One Hit To The Body,” “Winning Ugly,” and “Back To Zero” are getting heavy WMMR coverage. Speaking of another format legend, Van Halen, Uta calls the group’s current album’s “5150” “a good record.” Meanwhile, the Fabulous Thunderbirds are getting a good shot on WMUR with “Tuff Enough” (CBS Associated). “We love the needle factor of a bunch of Texas in all the groups’ songs,” shares Ut. “The band’s PD has also put WMUR’s music behind Joe Cocker’s “You Can Leave Your Hat On” (Capitol).

COUNTRY
Two heads are always better than one, especially when they’re nodding at the same angle. That’s the case at KRAK Sacramento, where PD Don Langford and MD Rick Stewart put the Charlie Daniels Band’s “Drinkin’ My Baby Goodbye” (Epic) on the top of the pick pile. “He’s back with the fiddles again,” says Stewart, who adds that the rockers are doing “very well” in Sacramento’s healthy country nightclub scene. Also high on KRAK’s selective list is Steve Earle’s “Hillbilly Highway” (MCA), a song that Langford places in a possible trend toward “mainstream, traditional country.” With Earle follows the fresh footsteps of George Strait, Randy Travis, and Dwight Yoakam. Langford notes, “We’re really excited about the new music coming out of Nashville.” Adds the PD, who says he’s especially pleased with the fact that producers are finding several different avenues to present new acts,

KIM FREEMAN
CLASSIC CUTS AT AOR
(Continued from preceding page)

markets that stay alive.” He predicts that “new artists will have a tough
time” over the next four to six months.

Brud Hunt, who heads album promotion for Elektra, says the growing
dependence on classic cuts “hurts a lot, because other than the Doors,
Queen, and the Eagles, we don’t have older catalog of significance to the
classic rock format. When you’re building a new label, as we feel we’ve
been for the last two years, it kills you. It forces you to do other
things.”

Hunt says clearly identifying outlets that only play older material
“frees us up to work with stations who are playing current product.”

Michael Pin, vice president of promotion for IRS, agrees that labels
should spend less time with outlets cutting back on airplay of currents.
“It’s just another waste of format,” he says. “If a station is playing all
music that predates the current time, why service them? For a record company,
it’s a waste of time to promote them.”

Adds Pin: “These album stations are just another excuse to not play
new music. . . . These stations lose out on the excitement of breaking new
music.”

West Coast independent record promoter Larry Harris agrees that new
acts are the big losers in the classic cuts trend. “If a lot of stations start
doing this, it will hurt new artists because these stations will only
jump on established artists as far as current material is concerned.

“Who needs that? The lifeblood of the industry is always the new
artists.”

Island’s Prevost says that stations playing only older material should be
“re-classified as oldies stations, not AORs.” MCA’s Schoenberger
agrees: “They should be differently categorized for reports and charts.”

Some record promoters, however, see a silver lining in programming
classic cuts.

Kevin Sutter, Chrysalis’ national director of album promotion, says the
classic rock format “reminds me of where AC was just before that for-
mat exploded. There’s safety and comfort for the listener who knows
everything he or she hears.”

But Sutter questions the durability of the format. “I don’t know how
long a run it will have. It touches a nerve in people, but I don’t know if
the sensation will last.”

Schoenberger says classics “will get people back to radio who may not
have been listening.” He says oldies airplay “complements” the advent of the
Compact Disc—a configuration offering much in the way of catalog
material—and also can boost sales of newly released oldies repackages.

Sutter says, “It offers an interesting retail potential for catalog materi-
als, probably more for the retailer than the label. Most label promotion-
also funds are allocated for new ar-
tists.”

Still, most people on the record side hope that the classic cut trend is
short-lived. “I hope it doesn’t become a bandwagon,” says Sutter. “It of-
fers a safe alternative in program-
ing that a station can sell, but the
funnel for new music is being squeezed tighter and tighter every
day. The avenues of exposure are
less and less.”

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The temperature won't be dropping after Labor Day any more. Because HOT ROCKS, United Stations Programming Network's phenomenally successful summer series isn't just for summer any more. Starting April 5, 1986, by popular demand, HOT ROCKS will be igniting the air waves every week to the end of the year.

HOT ROCKS. Where the most important contemporary artists of the moment discuss the tours, the scenes, the tunes—and the stories behind them. Each weekly show spotlights a different artist or group in a 90-minute format that features interviews and a steady flow of the music that propelled them to the top.

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**Promotions**

**HAVING A GAS**

KIIS-AM-FM Los Angeles (top 40)

*Contact: Steve Roland*

While OPEC member countries suffer gas pains, numerous stations are merely having a gas with the current drop in oil prices. Among those having fun with fuel, KIIS Los Angeles may be leading the lowbailing with a contest that led one gas station operator literally to give the gallons away.

That was George Benitez, who operates a Shell outlet in Diamond Bar, Calif. Upon hearing KIIS morning man Rick Dees offer $1,000 to the pump promising lowest prices for one full day, Benitez promptly slashed his gallon rate to one one-hundredth of a cent. "It started as a joke," recalls KIIS marketing director Steve Roland, "but it soon became a full-blown bidding war."

On the day of Benitez's promised bargain, his station was deluged with motorists, who waited up to four hours in line. Roland reports that Benitez was hit extra hard by one recreational vehicle, which gassed up for under a dime. After a while, Benitez simply gave it away to keep the line moving.

Predictably, television and newspaper crews were quick to pick up the event, and Benitez has become a local celebrity.

**KOAA Denver** made a nice tie-in with the Academy Awards last week by staging a contest wherein listeners were asked to predict the outcome of the ceremonies. Through most of March, the AC station's afternoon man Alan Sedge reviewed the nominations, and listeners were able to fill out ballots at their local Mann Theaters, which co-sponsored the contest.

Entries with 80% correct answers were randomly selected for the grand prize drawing. Naturally, this included a trip for two to Hollywood. Second and third prizes were a year's pass to Mann Theater films and a year's membership at the Nautilus Fitness Center.

**CLEVELAND** must have looked like a scene straight out of the '50s on March 21, when WMMS and WGCL there held listeners parties commemorating the birth of rock 'n' roll. On March 21, 1952, the legendary Alan Freed held his first "Moondog Coronation Ball," an event considered to be the first rock 'n' roll concert.

WMMS threw affairs at several locations, ending the birthday party with a showing of "Go Johnny Go," hosted by Buzzard film buff Danny Sanders. WGCL, meanwhile, staged a '50s dance with hula-hoop, limbo, and jitterbug contests.

**WOMC** Detroit took its listeners to new depths in the dining experience with a recent candlelit dinner for 60 in the Crystal Salt Mines. The Mines closed recently, and WOMC held "Dine In The Mine" as a farewell gesture. Those answering the call of WOMC's seven dwarfs singing "Hi-ho, hi-ho" were treated not only to dinner, but also to a tour of the mine and an overall "mine-boggling experience," the outlet reports.

*Kim Freeman*
Bill Would Limit Broadcasters To Anti-dupe Disks

BY BILL HOLLAND

WASHINGTON If the pending homestaping royalty bill becomes law (see story, page 1), according to a recording industry spokesman, Congress would mandate that broadcasters could only air new records encoded with a so-called "anti-dupe" tone that would make them impossible to tape at home.

This startling prediction was mentioned in passing at a hearing on the bill, S. 1739, held in the Senate Copyright Subcommittee last Tuesday (March 25). But, Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), in reply to a question by subcommittee chairman Sen. Charles McC. Mathias (R-Md.), answered that should the recording industry proposal become law, it would be necessary to force broadcasters to air only encoded versions of current product. "They would have no inducement to do it voluntarily," he explained.

Under an alternative proposal developed by the RIAA, manufacturers of cassette machines would be required to place an antiduping chip in their machines to sidestep a controversial royalty fee plan to pay back victims of home taping losses.

There would also be two kinds of records—unencoded and encoded—and two prices. Consumers could buy unencoded albums or CDs to tape at home, but they would pay a premium.

"As part of the proposal, radio stations would be required to air only those current sound recordings that could not be taped at home."

"I haven't seen the bill," said John Summers, senior executive vice president of the National Assn. of Broadcasters (NAB).

"It's the first I've heard of it. I can't say much more until we take a close look at the proposal—but I'm very skeptical."

KATZ SELLING STATIONS
(Continued from page 10)

given a chance to purchase common stock in the yet-unnamed group, which will maintain an employee-owned status. The firm of Morgan Stanley has been retained to assist in major financing. The new group will operate out of Bridgeport, Conn.

The stations changing hands are WZEN Bridgeport, WFTQ and WAAF Worcester/Boston, WZZK-AM FM Birmingham, WSYR/ WYYY Syracuse, WYAY Atlanta, WDEO/WKRA Orlando, and KWEN Tulsa.

When the transaction is finalized, the new group will probably sell WFTQ, although a management spokesperson says no outlets will be spun off to raise funds for the purchase.

Back in March, 1984 we launched "Solid Gold Scrapbook" with Dick Bartley, as a spin-off of Bartley's top-rated live oldies show, "Solid Gold Saturday Night." And you've been telling us the same thing ever since:

"It's great," you said. "Our listeners can't get enough."

Naturally we're thrilled with "Solid Gold Scrapbook's" success. But we were concerned that so many people seemed hungry for more of Scrapbook's stars, headlines and hits of the 60's and 70's.

So, for all of you who couldn't get enough of "Solid Gold Scrapbook" before, we're introducing a new format: five one-hour shows per week, Monday through Friday. With the added opportunity to stack the shows for a five-hour weekend block.

With its new daily format, Host Dick Bartley's intriguing insights into rock & roll history, and his vast 60's and 70's library, "Solid Gold Scrapbook" can set your station apart as the "oldies source" in your market. Especially when aired and promoted in conjunction with "Solid Gold Saturday Night."

Here's programming no single station has the time, resources and budget to produce. Programming that earns the name solid gold in more ways than one.

"Solid Gold Scrapbook." Now it's five days a week. You told us your listeners wanted more. We just wanted you to know we're listening.

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The magic ingredient in this winning mix is Dick Clark himself. No other personality is as instantly familiar or as warmly received. No other personality has the clout to ensure interviews with the chart-topping artists, week after week. Nobody else has Clark’s phenomenal track record in the entertainment industry. Next time you want to try your luck, buy a lottery ticket. But, if you’re playing to win, play the favorites. COUNTDOWN AMERICA starring Dick Clark Productions and is transmitted via satellite or disc. The program is available on a barter basis to radio stations.

For national sales information call (212) 575-6133.
For clearance information call (212) 575-6100.
VOX
by Kim Freeman

TONY QUARTARONE creates a lot of swap talk by accepting the program director post at WUSL (Power 99) Philadelphia. Until just a few weeks ago, “Tony Q” was the PD at WRKS New York, a post filled by WUSL’s Tony Gray, who gave up his PD promotion at Power 99 to enter greener pastures with the same title at WRKS.

Quartarone’s health problems, which had kept him home for about two months, are all cleared up, says WUSL GM Bruce Holberg. Quartarone starts Monday (31).

BRIAN HATTRICK’s late-January murder (Billboard, Pol. 110) has been pinned to an 18-year-old suspect. According to St. Louis homicide squad Det. Don Cummings, who handled the investigation, Steven Fernado has been arrested for first degree murder and second degree arson, and has confessed to killing Hattrick.

Cummings says Hattrick picked up Fernado, a “known hustler,” at a park known to be frequented by homosexuals.” An argument concerning sexual favors apparently led to Hattrick’s murder. Before setting fire to the consultant’s apartment, Fernado stole several pieces of jewelry, one of which led to his arrest, Cummings says.

MALRITE may take Arbitron’s winter PPM-listing of WRKZ (Z-100) New York (Billboard, March 20) lying down after all. Arbitron officials said Malrite had not contacted them after receiving official notification of the de-listing. And WHIZ GM Dean Thacker and Malrite Chairman Milton Malts did not return calls by press time.

THIRTEEN-YEAR WFBF Baltimore morning man Johnny Walker is likely to hold that post for at least another 13 years. He’s just signed a lifetime contract with the station. To our knowledge, that’s a rare, and possibly unprecedented, arrangement, but WBFR general manager Larry Shriver says, “It’s really no big deal.” In Shriver’s view, he’s simply put their long-time understanding in writing. “He’s done a heck of a lot for us,” says Shriver, “especially with the slogs and arrows AM radio has been through in recent years.

Shriver says he inked the lifetime deal because “everybody was after the kid.” Walker’s success in the market was certainly another factor. Over the past few years, Walker’s show is usually in the top five in Arbitron’s Top 30, and he never notes, “And, he’s usually one or two with 25-54 men,” he adds. That’s an especially important demo to the adult contemporary as they carry a lot of sports, including Baltimore Orioles games.

The contract does not specify annual salaries, which Shriver says will be negotiated separately.

Tim Watts leaves his MD/production manager job at WMKR Baltimore for the chance to co-host the morning show at WWIN. He joins two-year WWIR Larry Wilson at the urban outlet. Watts expects high-voltage battle to emerge as both Watts and Wilson had earlier programmed WWNK chief competitor WMML.

Brand new in Baltimore is Tom Evans, who fills the briefly vacant post at WYY. Ted Edwards had left his MD slot at KBP San Diego to program the rock in the wake of Chuck Ducoty’s promotions to station manager. Shortly thereafter, he charged back to S.D. for the PD post at KBP. Anyway, Evans comes direct from WRXL Richmond, which is in the process of naming a PD by week’s end.

The KGB slot opened up because Larry James and Program Director Gramm KMET Los Angeles. There, Bruce has brought Pat Martin down from KGB to chair the M&O (morning) shuffle. He’s also re-aligned much of the Metromedia rocker’s personality line-up, which, among other things, puts Denise Westwood and Paragquat Kelly on opposite shifts.

Quartarone is well and on the move.

WZOU: Boston is not going to this total AOR format, rather just an adjustment to incorporate more rock. “We’re still a CHR,” says format director program director Jim Pafer, who has returned to his production director post for the station. “I’ve been begging to do this for the last four months,” says Cutler of the unusual move. But it’s not so unusual if you consider that Cutler has a national production tie-in, which has won him an award for both. “It’s really my main thing,” Cutler says. Meanwhile, Harry Nelson will soon leave his afternoon drive slot to concentrate on PD duties. And Pat McKay continues as operations manager.

WGGC-FM Chicago program director Lee Michaels takes on additional duties as PD for the WGGC-AM too . WMMIS Cleveland’s Kid Leo gets a personal invitation from Speaker of the House Tip O’Neill to be on the executive steering committee planning a roast of Mary Rose O’kear. The pots will be delivered in honor of O’kear’s 10th year as a Congresswoman for Cleveland’s 20th District. Apparently, Leo knows O’kear and her work.

THE GOOD NEWS in Portland, Ore, is that Larry Coates has surfaced as PD for country outlet WWJ. He was last seen at WSUN Tampa-St. Petersburg. The good news in that city is that the trans- mitter facilities at country topper KULP, burnt to the ground last Sunday (44). According to operations manager Bill Bradley, the station was expecting an emergency transmitter Wednesday (45), which point KULP could return to the air. Fortunately, nobody was hurt and the studios are fine.

WBCS-FM New York let goes afternoon man Dick Heather, who had been PD at WKKW-AM Buffalo, N.Y., appoints Kevin Fennessy program director. He joins from an on-air & PD post at WWKB Hartford, Pa.

WUSL-FM New York lets after two years, Dick Heatherton, Ron Lundy and Bill Brown will fill by extending their shifts.

First it was the “Harlem Sluf- fage,” then the London bubble for WWXR (K-Rock) New York morning man Howard Stern, who issued a week of live broadcasts from London. Of course, the dance didn’t prevent Stern from stirring things up back home. Scheduled from the Hard Rock Cafe there on March 24 and 25, Stern’s first show went off without a hitch. The next day, however, Stern was accusing WNEW-FM and NBC/Source of “sabotage” as the K-Rockers were bumed from the Cafe on extremely short notice.

The Tuesday show touched to the recent rumors which prompted all of last week’s programs. The legations of sabotage stem from an exclusive agreement NBC/The Source, which has the Hard Rock operation. The pact prevents owners from using any of the Cafes as a point of origin for shows airing in the U.S. without NBC’s permis-

sion. WNEW-FM came into the picture because it carries NBC’s “Live From The Hard Rock Cafe.”

According to both an NBC spokesman and Hard Rock New York general manager Martin O’Doud, K-Rock was given notice two weeks ago that NBC would not permit them to broadcast out of the Hard Rock London. According to O’Doud, the K-Rockers got away with the show on Monday only because of crossed internal signals within the Hard Rock group. WNEW-FM PD Charlie Kendall, who is sending his own crew for a week of London broadcasts soon, squelches speculation that he brought the matter to a head. Indeed, O’Doud says it came to his attention “when I was in the shower Monday morning [listening to Stern].” Realizing it wasn’t kosher, O’Doud phoned London and set things straight.

All sources suggest that the confusion may have resulted from O’Doud’s offer to assist the Stern crew in any way other than promoting an actual broadcast location. The question of why Stern and company weren’t informed of the decision until less than an hour before show time remains unsolved however. At any rate, it’s a strange development considering that K-Rock has been promoting these shows heavily.

WZON: Boston is not going to this total AOR format, rather just an adjustment to incorporate more rock. “We’re still a CHR,” says format director program director Jim Pafer, who has returned to his pro-
St. Louis-based Cravings Inc. has finished work on "Johnny Cash's American Folklore" for the ProductionGroup Inc. A package of twice-daily vignettes, the series features Cash using the folklore tradition to bring back echoes of American history. The series debuts April 1 on over 100 stations. Not at all restricted to country outlets, the program's initial affiliates include WXRL Buffalo, KRBQ Denver, WRTH St. Louis, and KFDI Wichita. For more information, call Mike Hyland of Nashvile Hyland Company at (615) 380-0451.

United Stations Programming Network president Verbisky chats with actress Kathleen Turner about the network's various contributions to the forthcoming "Hands Across America" efforts.

PHIL HARVEY joins Encino, Calif.-based Tele-Programs as director of programming for the firm's syndicated offerings. Harvey was host of the "BBC Rock Hour" and now hosts Tele-Programs' "Rock of the World." Barnett-Robbins is the exclusive sales representative for that show, an arrangement that also stands for Tele-Programs' "Street Beat" and "The Great Starship."

Sally Stratton is named program coordinator for Radio International's "Rock Over London." She was working at the BBC London station Radio London. Also out of New York, MJJ Broadcasting is currently in the midst of a "Turbo" promotion on its "Metalshop" weekly show. The promotion follows the March 21 "Metalshop" premiere of Judas Priest's "Turbo" album, and will land one lucky listener the leather jacket of Priest frontman Rob Halford. Metalshop affiliate listeners (Continued on page 18)
RADAR 32 is out...the results are in...and there's more great news from Mutual! In its first ratings report since being acquired by Westwood One, Mutual showed a phenomenal 25% increase in the all-important adult 25-54 demographic. This makes Mutual number one in audience growth and number three overall among the 18 measured networks. With a 51% increase in women and a number one ranking in upper-income men, Mutual's balance in the key 25-54 category is unparalleled. For innovation and information...it's the Mutual Broadcasting System. MUTUAL SALES OFFICES: New York (212) 661-8360 • Chicago (312) 938-0222 • Detroit (313) 354-4270 • Los Angeles (213) 204-5000.
Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

April 4-6, April "Fools," Top 30 USA, CBS Radio, three hours.
April 4-6, Bobby Vee, Solid Gold Saturday Night, United Stations, five hours.
April 4-6, Bobby Vinton, The Great Sounds, United Stations, four hours.
April 4-6, Roger Daltrey, John Cougar Mellencamp, Rock Chronicles, Westwood One, one hour.
April 4-6, Starship, Countdown America with Dick Clark, United Stations, four hours.

April 4-6, Steve Warner, The Weekly Country Music Countdown, United Stations, three hours.
April 4-6, Roger Daltrey, John Cougar Mellencamp, Hot Rocks, United Stations, 90 minutes.
April 4-11, April Fools Special, Country Today, MJJ Broadcasting, one hour.
April 4-11, Heavy Metal Hall of Fame Special, Metaphor, MJJ Broadcasting, one hour.
April 4-6, Bryan Adams, On the Radio, NSRA, one hour.
April 5-6, Cole Porter Songbook, Sinatra Special, Creative Radio Network, one hour.
April 6-12, Clannad, Rock Over London, Radio International, one hour.
April 7, Robert Palmer, Line One, Westwood One, one hour.
April 7-13, Alan Parsons Project, Inner View, Interview Radio Network, one hour.
April 7-13, Jackson Browne, Off the Record Specials with Mary Turner, Westwood One, one hour.
April 7-13, Bayou City Beats, Live From Gilley's, Westwood One, one hour.
April 7-13, Steve Arrington, The Concert Hour, Westwood One, one hour.
April 7-13, Jermaine Jackson, Pop Concert Series, Westwood One, one hour.
April 7-13, Kyriaxx, Special Edition, Westwood One, one hour.
April 7-13, Perry Como, Encore with William B. Williams, Westwood One, two hours.
April 8, Foresters Sisters, Live from Walt Disney World, NBC Radio Entertainment, one hour.
April 11-13, E.L.O., Countdown America with Dick Clark, United Stations, four hours.
April 11-13, John Anderson, The Weekly Country Music Countdown, United Stations, three hours.
April 11-13, Margaret Whiting, The Great Sounds, United Stations, four hours.

Washington Roundup

BY BILL HOLLAND

PRESIDENT REAGAN is expected to receive Congress' budget reconciliation bill this week, after some last minute fiddling on Capitol Hill. Within the bill is a section that will make the FCC's cost-of-regulation fees proposal a law. Seen by the Commission as a trade-off for deregulation, the fee proposal will mandate that broadcasters pay for services such as renewal and station upgrade proceedings.

LATEST WORD on the rate hikes radio stations face from ASCAP's proposed 18% increase—Bob Henley, chairman of the All-Industry Radio Music Licensing Committee, has told NAB members that the increase equals $62 million over the next four years. He also suggested that stations may also have to pay an average of $4,000 each for "financial assistance" to pay retroactive fees for 1985. If S. District Court okay the ASCAP increase.

GO STEREO...that's the response from AM broadcasters in the brand-new NRBA Annual Programming Survey (see separate copy); 99% said they were planning to go stereo, over last year's 11%. Of those with AM stereo in place, or ready to go, 99% had bought the Motorola C-Quam system, 5% were planning to do so, and 3% said they were using or will shortly go with the Kahn system.

NAB and the Assn. for Broadcast Engineering Standards (ABES) asked the FCC last week to raise the present 5 kW maximum power level for Class III AM radio stations to the 50 kW international standard. The additional power output would be based on interference protection guidelines. NAB and ABES also asked the Commission to allow Class III daytime-only stations to operate at night with qualified power levels.

A REMINDER—Less than a year now remains for Class B and C FM stations to boost their power or face downgrading—the FCC deadline is March 1, 1987. Class Bs must propose operation with power above 25 kW. Class Cs must go to 100 kW and antennas height above average terrain of 390 meters or more. For details, write the NRBA for the current "RE Engineering" newsletter.

ONE GUIDELINE, PLEASE...The NAB wants the FCC to preempt state or local radio frequency (RF) radiation regulations that are tougher than those adapted by the American National Standards Institute (ANSI). NAB says that unless "scientific evidence shows potential harm from public exposure, the more stringent rules "unduly restrict" interstate communications and should be put aside.

EARLY APRIL—that's when the FCC's report on upgrading AM radio is to be released to the public. They're crossing the 1's and dot- ing the i's on it, says a source. Report suggests the Commission take on separate rulemakings (ownership restrictions, frequency assignments, antenna modifications) rather than an overall proceeding. The NAB and others have sent along recommendations, many of which are dealt with in the report.
This month's PLAYBOY will keep you spellbound with an eight-page pictorial on women who levitate, disappear and even transform into tigers: magician's assistants.

To celebrate this special feature, we're offering D.J.s a chance to win a three-day trip for two to Las Vegas or the Bahamas. There you'll meet—and, if you like, tape an interview with—MARK KALIN and JUBIE RICH, a magic act directly from the pages of PLAYBOY. See KALIN perform many exciting illusions, including the transformation of his beautiful assistant into a ferocious tiger. Then, spend two leisurely days, compliments of PLAYBOY.

WIN A TRIP TO LAS VEGAS OR THE BAHAMAS TO SEE IN PERSON ONE OF THE MAGIC ACTS FEATURED IN THE MAY PLAYBOY.

CONTEST RULES: To enter, just tell us in your own clever words on a tape cassette: 1) What you think of the "It's Magic" feature in May PLAYBOY, and 2) If you suddenly found yourself in possession of a mysterious power that enabled you to perform a single magic act, what would you choose to do? 

GET YOUR LISTENERS INVOLVED and take a winner and a guest along on your prize trip! Ask your audience for help in answering our questions and send us an on-air tape of yourself and the listener with the best suggestions. If yours is the winning entry, we'll send both of you—plus your two guests—on our Magical Prize Trip. 

1. Only on-air personalities may enter. 2. All decisions by judges at PLAYBOY are final. 3. No substitutions for prizes will be made. 4. Exact date and location of prize trip to be set at a later date, pending availability of magic act. 5. Winners must be 21 years of age or older or be accompanied by a legal guardian. 6. Taxes on prizes are the sole responsibility of the winner. 7. No purchase necessary to enter.

PLAYBOY'S MAGIC CONTEST ENTRY FORM

Register me today for a chance to win a trip to Las Vegas or the Bahamas to see one of the magic acts featured in the May PLAYBOY. I enclose a tape cassette of myself only or myself and a listener.

Name: ____________________________ Station: ____________________________

On-Air Hours ____________________________ Phone ____________________________

Address: ____________________________ State: __________ Zip: __________

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Entries must be postmarked no later than April 25, 1986.

SEND YOUR CASSETTE TO: Janis Peterson, Promotion Manager, Playboy Magazine, 919 North Michigan Avenue, Chicago, IL 60611
Cosby Show. Bill Cosby receives an award for setting a new boxoffice record at Radio City Music Hall from Scott Sandars, vice president of Radio City Music Hall Productions, and Richard Evans, the company’s president and chief executive officer. Cosby’s recent 15-show run grossed $2,893,890. (Photo: Gary Gershoff)

**World’ Band Has ‘Change Of Address’**

**Krokus: Spring In Their Step**

BY ETHEL ANN VARE

LOS ANGELES - After two albums on Ariola/Switzerland and three on Arista/U.S., international hardrockers Krokus have proved themselves with steadily increasing record sales and concert attendance. Now, say core members Marc Storace—the Maltese vocalist—and Fernando Von Arx—the Swiss guitarist—they have earned greater attention from their label for “Change Of Address,” due for mid-April release.

“I’ve never seen a label so heavily involved in a record,” notes album producer Tom Werman, known for his work with Motley Crue and Twisted Sister.

“The winds must have changed in New York,” smiles Storace. Arista is picking up where we’re a stable band, no overnight success. We’re also the only hard rock band they have, except maybe the Kisses.”

“Clive [Davis, label president] has a lot to say, believe me,” continues Werman. “If he’s not completely satisfied with any song, he’ll send us back in the studio, no matter what it costs.” In fact, Krokus has been working at Los Angeles’ Cherokee Studios off and on since September, making this their longest and most expensive recording project.

Krokus is unique in its make-up, with members from Switzerland, Malta, and the U.S. None of the bandmates are band founders, although Von Arx has been on board since a year after the group’s inception a decade ago. Krokus finally signed to record with their current lineup, the round Public Image logo on the back cover and leaves out all production credits. “I’m just so bored with the ‘high-octane in-your-face’ congratulatory rubbish and useless information plastered all over the album, trying to ‘sell’ all that matters is the end result.”

As to why he even left out the musicians involved, he candidly notes that this “guardedly good interview” but reveals that among the players were drummers Ginger Baker and Tony Williams, guitarists Nicky Sixsmith and Steve Vai, violinist L. Shankar, and keyboardist Ryuchi Sakamoto.

Most of these musicians are associates of Bill Laswell, who joined in on bass and co-produced with Lydon, with the recording taking place at “every studio in New York” depending which offered the best sound per instrument. Most important, he says, were drums—recorded and mixed at The Power Station.

“We were determined to get the drum sound we could,” says Lydon, “but that doesn’t come cheaply. We had an awful budget. Ridiculous. Arcadia gets $800,000, and we had two-sixteenths of that.”

Outstanding.

Lydon credits Laswell for providing the discipline needed to achieve the “high-octane in-your-face” condition they strove for. He notes that the recording went very quickly, using only one week of actual studio time. The band had earlier worked together on “World Destruction,” the Afrika Bambaataa/Lydon 12-inch released as Time Zone on the Cellobal label.

Lydon claims a “brilliant working relationship,” with Laswell, though he quick to add that “John Lydon a.k.a. Rotten will always dominate whatever field he’s in. This is my album, period. I don’t like to be limited, but with P.I.L. no two albums are ever similar—but I had not delved into street rock for quite some time, and I wanted this record to be upbeat and non-discord.

Lydon says that “Album” was intended to bring back the energy “that has been missing from music for so long, particularly in England, where it’s all nail varnish and Nancys on keyboards.

“I fully appreciate the energy in what is called ‘heavy metal’ music,” Lydon adds, “and that’s what’s missing in everything. It’s unfortunate that heavy metal is low on content, but the energy there is an ongoing force which people are interested in, and I’m interested.”

Lydon’s recorded energy, more often than not, is still marked by intense hints of his singing and lyrics, and “Album” is no exception.

“Attack, attack, attack—I’ll never do a ballad,” he vows.

Lydon expects a forthcoming tour, “not specifically to promote the record, but to have good fun. I’d really like to stop the silly warfare between heavy metal fans, punks, and rockers.”

(Continued on page 22)

**Veteran Helps R & B Legends Back To The Top**

**Hartman To Produce James Brown Album**

**By Paul Grein**

LOS ANGELES - Dan Hartman’s career has taken many novel turns over the years. From his early days in the Edgar Winter Group to recent assignments writing for such films as “Streets Of Fire” and “Flashdance,” his latest stab in his career is one of the most intriguing. Hartman has helped create the records that put Krokus and Bang salon success stories—James Brown and Little Richard—to the pop charts for the first time in years.

Hartman produced, and with his partner Charlie Midnight, wrote Brown’s recent top five hit “Living In America,” which was featured in the smash film “Rocky IV.” And he was brought in to co-produce Little Richard’s new single “Great Gosh A’ Mighty,” the theme from “Down And Out In Beverly Hills.”

Hartman and Midnight are now co-writing songs for Brown’s forthcoming album for Scotti Bros., which Hartman will produce.

“We plan on having it done with in two months of starting,” says Hartman. “’Rocky IV’ was spontaneous; our creative direction is saying something interesting, but saying it quick.”

Hartman says the title theme for Brown’s comeback smash was dictated by the needs of the film. “They said the scene was going to be patriotic, with the flag and Apollo fighting the Russian, and it had to be pro-American. We said we didn’t really want to go flag-waving. We just wanted to have a good time, write a funky number and sing about America.”

Many listeners regard “Living In America” as a concise summary of Brown’s style and persona, a view that Hartman accepts, with a qualification. “It’s a great theme song and incorporating James Brown’s hooks and every move and everything he ever did,” Hartman says. “But we certainly included the thing that made James Brown great in the first place. We thought he needed to remind everybody that he’s the one who created it.”

Midnight makes a similar point.

**May Release For Godfather’s LP**

**May Release For Godfather’s LP**

**LOS ANGELES** James Brown’s first album for Scotti Bros. Records, is set for release in May. Brown entered into a five-year contract with the label, which took his “Living In America” from the “Rocky IV” soundtrack and track into top five on the Hot 100 Singles last month.

Brown plans a five-week European tour this spring and is scheduled to tour the U.S. this fall. The veteran is also slated to appear on Dick Clark’s “New Year’s Rockin’ Eve” special for ABC-TV in December.

Brown is managed by David Brokaw.
Talent in Action

KEITH JARRETT
Avery Fisher Hall, New York
Tickets: $20, $15, $10

THE CONCERT was billed officially as “Keith Jarrett plays Standards with Gary Peacock and Jack DeJohnette,” but it just could not as accurately be described as “three guys having fun.”

Using the recent two-volume cycle of “Standards” albums as a launching pad, the ECM trio exhibited obvious joy and delight with its playful excursion through 10 classic compositions. This was no nostalgic revival — each player drew upon his ecletic background to bring fresh life to these timeless but familiar tunes. But unlike other modern players’ excursions through similar material, these three managed to remain faithful to the songs’ roots.

Naturally, Jarrett was the focal point for much of the night, bringing his old-like joy to his pianistics. He simply could not hold still, often springing to his feet during his riffs and spending much of the night hovering over the piano bench rather than actually sitting down. The introspective nature of his well-known largo improvisations and his art work with Art Blakey’s Jazz Messengers all found a home in the interpretation of each standard.

Likewise, bassist Peacock and drummer DeJohnette also brought their rich and varied experiences to these great classics. “Somebody My Prince Will Come” gave Peacock just one of many opportunities to leap into a melodic-but-daring solo. “If I Should Lose You” found DeJohnette abandoning conventional time-keeping practices, pushing and challenging the rhythm with reckless force to the delight of his mates. Twice during the song, he leaped into solos that showed more intelligence than flash before the ensemble juxtaposed into a gospel-like blues riff conclusion.

It quickly became apparent that the three men on stage weren’t the only folks having fun; the near-capacity crowd also enjoyed the ride. While the March 16 show brought traditional standards back into focus, it was only appropriate at evening’s end that the audience revived another old-fashioned concert tradition — the real encore. Unlike the staged encores which have marked jazz, pop, and rock concerts over the past decade or longer, when these three came back for more the spirit was genuine. The musicians reappeared for bows twice, and it wasn’t until their third curtain call that they succumbed to still-enthusiastic applause with a whimsical delivery of “My Funny Valentine.”

GREG MAYFIELD

THE JESUS AND MARY CHAIN
The Ritz, New York
Tickets: $12.50

LIKE MANY previous “Next Big Things,” The Jesus And Mary Chain is actually a mixture of next big things which came before. The Scottish quartet draws from the likes of the Velvet Underground, The Cramps, Iggy Pop, and Joy Division. The Chain’s one new twist, and probably the reason their Reprise album, “Psychocandy,” topped many critics’ lists in its British incarnation last year, was feedback.

William Reid, the group’s guitarist, doesn’t so much play the guitar as torture it. At this very sold-out March 14 show, Reid never faced the audience; he spent the entire concert on his knees pointing his guitar at his amp, wringing out melodies and chording through a constant barrage of electronic feedback.

That may not be for everybody, but the technique provided the thrills that might have existed had the band been without its nervous Bassist Douglas Hart merely thumped at his instrument while looking bored all night. Drummer Bobby Gillespie, using only two toms, resembled a wind-up toy drum, the image aided by the stoneface he kept throughout.

That left vocalist Jim Reid (the guitarist’s brother) to carry the visual portion of the show. And though his singing was weak, neither were his Iggy/Morrison moves and his apathetic stage manner anything to get excited about. Not a word was spoken between Jim Reid and Mary Chain and their audience from start to finish.

Despite all that, the band gave the impression that it has the potential to develop something unique in the future. Under the wall of noise was a rather likable, folkrock base sound, best exemplified in the single, “Just Like Honey,” and on songs such as “Never Understand” and “You Trip Me Up” from the album.

Granted, a couple of songs could’ve passed for funeral marches here, and the lyrics to “Cut Dead,” among others, aren’t exactly campfire sing-songs. Yet, one got the impression that when The Jesus And Mary Chain get past trying to shock everyone—including themselves—their execution may yet match their nifty concept.

JEFF TAMARKIN

NANCY WOLFE
The Blue Note, New York
Tickets $15, $7.50

MAYBE THOMAS Wolfe was wrong. Returning to her jazz roots, Nancy Wilson proves that you can go home again.

After establishing herself in the early ‘60s as a major jazz vocalist, it often seemed during the late ‘60s and especially the ’70s that she was trying to show that image with forced excursions in pop and R&B. But in the second of two shows here March 15 the engagement ran March 11-16), Wilson thrilled a packed house with an all-out jazz performance.

From her opener, “You’d Be So Nice To Come Home To,” to her encore, “Save Your Love For Me,” Wilson kept the audience wrapped tightly in the palm of her hand. Wilson commands an exciting dynamic range and pure expressive power — and the jazz context allows her to show off these talents more brilliantly than any other genre.

A veteran jazz quartet, featuring pianist Bill Hoffman, drummer Roy McCurdy, bassist Kyle Eastwood and former Cannonball Adderley keyboardist Michael Wolfe, reinforced Wilson’s vocal expertise. Suddenly, it was easy to recall her

(Continued on next page)
Talent

Boston Opera House Slates Pop Dates

BY LINDA MOLESKI

NEW YORK Long overlooked as a showcase for contemporary talent, Boston's Opera House will soon host a series of pop and rock shows. Under the direction of Michael Striar, head of the Striar Entertainment Group and Striar Presents, the concert lineup kicks off on April 15 with a show by Robert Palmer. Striar recently signed an exclusive multiyear agreement with the facility allowing him to book shows regularly subject to the opera schedule. He expects to produce from 20 to 30 events per year and is looking to rent an additional 20 to 30 dates out to other promoters.

The new pact has created a competitive atmosphere in the greater Boston market, an area long tied up by promoter Don Law. "I want to see things opened up here," Striar says, noting that the area's lack of facilities has been a problem for young promoters. "It's a real estate game," he says. "Booking agents can only go to the majors [promoters] because they have a hold on everything ... now they have an alternative."

In the past, most unestablished rock and pop acts have performed at the Orpheum Theatre, a venue promoted by Law and comparable in size to the 2,700-seat Opera House. Striar has been promoting local and regional talent for the past year in the Providence area, which has sparked similar competition with Frank Russo.

"The [Providence] market is profitable and has been ignored over the years," Striar charges. "Russo only brings in the big shows, which has created the attitude that if it's not played in the area, it's not worth seeing."

On the other hand, Striar has been trying to re-establish the market there, successfully promoting acts such as George Thorogood, the Tubes, Kris Kristofferson, the Outlaws, Blue Oyster Cult, and Phantom, Rocker & Slick.

In addition to his deal with the Opera House, Striar has also signed a 20-year contract with Boston's National Theatre. Striar doesn't expect the facility to go into operation for at least another year because he has just started a self-financed $4 million restoration project.

Unlike the Opera House, the National will be designed as a "wide-screen house," he says, offering an array of events from contemporary talent to ballet and opera. It will also serve to subsidize local acts via a low rent or rent-free venue availability.

Striar, who started as a fight promoter nine years ago, formed Striar Entertainment in 1978. With the concert promotion division, the company also hosts Selective Artists, which works with local and regional talent at the college and nightclub level. The agency is run by Striar's partner, Bob Duteau.

"WORLD" BAND KROKUS HAS "CHANGE OF ADDRESS"

(Continued from page 20)

and Def Leppard established a fan base, which the band plans to expand with a major tour, to support "Change Of Address." The album is also projected to generate three singles, an unusual move for an act perceived as heavy metal.

"Releasing singles doesn't make you a singles band," "muses Stere. "It depends on what you do afterwards. 'Foreigner IV,' to me, was an album of singles, but Foreigner isn't a singles band."

In an effort to make themselves accessible to the singles market, however, Krokus plans to tone down their headbanging sound and teenage lyrics. "The band needed to take a few qualitative steps beyond your basic heavy metal," says Wer- man. "It's become more sophisticated, moved firmly into the '80s."

Once likened to AC/DC, Krokus maintains they can move away from the metal stereotype without being their loyalists or themselves. "We can write songs in any direction," says Von Arbe. "We're rock musicians. It's no big deal to change. Anyway, we really don't want to be responsible for some psycho going around killing people, though the lyrics were a joke. We never wanted to be heroes or leaders. We're rock musicians."

LYDON'S GENERIC CAMPAIGN

(Continued from page 20)

and yuppies, who should all be at the same gig. U2 somehow manages to do that."

As for his prospects in the domestic marketplace, Los Angeles-based Lydon remains doubtful, even though he says "Album" is "already nearing the 45,000 unit sales mark set by its preceding 'This Is What You Want . . . This Is What You Get.'"

"The pop industry doesn't cater to originality and resents a pop personality in charge of his own career," says Lydon. "It's very difficult for a record company to get convinced that what I do is valid, or to see record chart possibilities. In fact, in England they want 'FFF' as the second single, because of the 10th anniversary of punk celebration. They think that's the closest to punk on the record, which is a really awful reason for anything."

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Living Well. James Brown holds a platinum album for "Rocky IV," which features his smash single, "Living In America." He was presented the album during his recent appearance at the Fairmont Hotel in San Francisco. From left are Tad Dowd, president of Rock'n'Roll Records; David Brokaw, Brown's manager; Ben Scotti, vice chairman of Scotti Bros. Industries; Rick Sweg, and Johnny Musso, president of Scotti Bros. Records.

Richard Savitsky, Charlie Berger, Ken Webb

SINOPOLI

New York's rock 'n' roll explosion

Wednesday, April 16, 1986

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for information
Milton Nascimento has released his first new American album in seven years, "Encontros E Despedidas (Meetings & Arrivals)." Hubert Laws on flute and Pat Metheny on guitar make special guest appearances. The album is digitally mastered and pressed on high-quality vinyl. Finishing work on new albums in New York are James Ingram with Keith Diamond, the Last Boys, who are handling some production for this first time, and Jocelyn Brown working on her PolyGram debut. ... Patti LaBelle recently taped two songs for "Seasame Street." ... Single from the "Crossroads" soundtrack is "Robert Johnson's classic "Crossroads." ... Capitol black & red Wayne Edwards has signed the black South African band Brendla & the Big Dudes. The group's "Weekend Special" album, re-mixed for American audiences by Van Gibbs, is already picking up airplay in America. The album sold some 200,000 copies in South Africa. There has been no reaction yet, negative or positive, to the signing from members of the anti-apartheid lobby. The group claims it has supported boycotts by anti-apartheid groups in recent years. ... Donald Robinson and Michael Forte, the men behind Eugene Wilde, have produced the family group Guinn for Motown ... Steve Arrington's inspirational funk is back with "The Jammin' National Anthem" title cut from his Atlantic album. Arrington's group New B All Stars is scheduled to perform Sunday night at the Civic Auditorium. "Stretching Out," a live album cut when the band reunited in 1983, is now available on MOTW, the New York label that specializes in cassette releases. For more info call (212) 477-0693. ... "Good Morning Blues: The Autobiography of Count Basie" as told to Albert Murray (Random House, $13.95) is skillfully spun and well worth purchasing.

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<td>ISLEY JASPER/ISLEY NISS ASOCIATE ORCHESTRA 4011.4500/EPIC</td>
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<td>JERMAINE STEWART/STEVIE WONDER 41007 (8.98)</td>
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NASHVILLE Scene
by Kip Kirby

Putnam opens first all-digital 48-track center here

production until recently, when Putnam designed and opened Nashville’s first 48-track, all-digital recording center, Digital Recorders.

Not only is Digital Nashville’s first all-digital environment, it also contains Sony’s first console developed especially for digital recording—and Sony’s first open reel 2-track digital tape machine.

Putnam designed the studio to be fully modular, meaning that it can be taken apart and reassembled without any change in acoustics. It’s the first project for Putnam’s new firm, Standard Studio Systems, but one he hopes to duplicate in other studio sites.

Digital Recorders is a major step forward for Nashville. Also good news is the fact that Putnam is returning to production. His first effort is Lewis Storey, one of CBS’ Horizon country artists.

BARBARA MANDRELL and sister Louise Mandrell made joint headlines here a week ago when a local newspaper announced that they are both selling their lakefront homes in Hendersonville, Tenn. The story indicates that Barbara is ready for a change, and is planning, in fact, to build a log cabin home to replace her current palatial estate, on the market for a mere $1.3 million.

Louise Mandrell’s home is on the block for $975,000.

According to the published reports, Barbara’s decision to move is based on a desire to live in a log-cabin style home, as well as on continued complaints by neighbors about tour buses that travel by her house and tear up streets in the area.

JOHN ANDERSON recently finished a northwestern tour with Willie Nelson. The twosome closed their shows by singing gospel duets. (No, no work on any future Willie/Anderson vinyl duets, but with Nelson, you never know.)

The Forester Sisters were invited to be celebrity judges on TNN’s “All-American Talent” competition. Since there are only three judges, however, the sisters drew straws to see who would be left out. Christy drew the short straw and decided to go shopping while Kathy, Kim, and June taped the show. Curiosity won out over new clothes, though, as Christy turned the tables by sneaking onstage as a surprise contestant. The segments will air May 12-16 on TNN.

Lee Greenwood’s manager, Larry McFadden, and singer Ray Pillow have renewed their publishing partnership by activating Powell Mill Publishing and New London Music, signing writers Michael Lantrip and David Slater. McFadden and Pillow previously owned Sycamore Valley Music, which was purchased by the Wills Music Group.

Also on the publishing front, Peer-Talbot Music Group has bought Globe Sutton’s publishing firm from Compleat Entertainment Corp. In the catalog are songs by Johnny Rodriguez, Red Steagall, Billy Sherrill, Roger Bowling, and Archie Jordan, among others.

For the only third time in 18 years, the Top Billing agency has relocated. Tandy Rice and crew are now on Music Row at 1114 17th Ave. South. Also shifting offices is the Shorty Lavender Talent Agency, which is now based at 1024 17th Ave. South. Its new phone number is (615) 242-6242.

The addition of Hollywood writer Steve Dorff to Warner/Elektra/Asylum Music has increased the Nashville publishing company’s West Coast profile. Dorff is the composer of theme songs for ABC-TV’s “Growing Pains,” “S Expense For Hire,” and a network movie of the week titled “The Defiant Ones.” Dorff also co-wrote “Double Or Nothing,” a Kenny Loggins/Gladys Knight cut from “Rocky IV,” and had songs on “The Twilight Zone” and “Alfred Hitchcock Presents,” as well as the current Lee Greenwood hit, “Don’t Underestimate My Love.”

‘Country Showdown’ Changes Sponsorship
True Value Hardware Is Contest’s Prime Patron

NASHVILLE True Value Hardware has agreed to sponsor the “Country Showdown,” the nationwide talent contest formerly called the “Wrangler Country Showdown.” Wrangler Jeans continues to be connected with the contest, sanctioning it as a special event approved for retailer co-op ad money.

Participating radio stations will conduct the first round of local contests through July.

State and regional contests will run from July through October. And the national finals will be held in Nashville in November and televised live by The Nashville Network. Six regional winners will compete for a $50,000 cash prize, a one-year recording contract, and a one-year booking contract with Limeliters Inc. here.

Marge Hildebrandt, spokesperson for True Value Hardware Inc. (SVII) of Nashville, says that about 200 radio stations have already signed to oversee local contests. Additional stations will be accepted for participation through the end of May, she added.

Stations are given a 30-mile exclusive area and are not required to make any cash outlay for the Country Showdown. All participating stations will be conducting the contest, suggested scripts, co-op plans, ad policies, and redemption forms.

Additionally, True Value Hardware Stores and Wrangler Jeans will launch internal promotions to encourage their respective employees to corporately backed advertising tie-ins. Participating stations will be required to air Showdown promotion spots over a minimum of six hours a day for 45 days prior to the local contests and 15 days in advance of the state competitions. With the promotional material, stations will be given contest entry forms, posters, banners, and judging forms.

SPI predicts that about 46 state and regional fairs, theme parks, and major nightclubs will be involved for the second round of Showdown. Dave Barton, of the Limeliters booking agency in Nashville, will produce this round.

Packages of local Showdown winners and/or Showdown celebrity representatives Moe Bandy and Eddy Raven will be sold to participating fairs as a low-budget attraction. Prices on the packages, according to Hildebrandt, will range from $5,000 without Bandy or Raven to $7,500 with both.

(Continued on next page)

Indies Organize Group

BY EDWARD MORRIS

NASHVILLE Independent record promoters who met here March 14 to plan a united defense against their suspension by the major labels (Billboard, March 29) have voted to form the Organization of Entertainment Independents.

The vote was taken at a meeting held at ASCAP’s offices here on March 21.

Along with building a “positive image” for the independents, this new organization may also provide benefits such as group insurance and scholarships for members’ children.

Officers serving until the Country Radio Seminar meeting date March 24 are Gene Hughes, chairman; Carolyn Parks, Ken Woods, and Jack Pride, vice chairman; Roy Perry, treasurer; Tari Lann, secretary/recorder; and Bob Wite, sergeant-at-arms.

The original seven-member planning committee will serve as interim board for the next six months. Two more board members will be chosen at the next meeting, April 4.

Unlike the March 14 meeting, which centered on payola allegations, the recent assembly was given over almost entirely to details of organizing a trade association for indies. The 26 promoters in attendance agreed that the organization should also be open to independent video promoters, marketing representatives, and publicists.

(Continued on next page)

FOR WEEK ENDING APRIL 5, 1986

Billboard Hot Country Singles Action

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>SONG</th>
<th>NEW TOTAL</th>
<th>ADD TOTAL</th>
<th>ON TOTAL</th>
<th>UNITS PER AD</th>
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<tr>
<td>WILLIE NELSON</td>
<td>LIVING IN THE PROMISELAND</td>
<td>COLUMBIA</td>
<td>21</td>
<td>21,000</td>
</tr>
<tr>
<td>DAN SEALS</td>
<td>EVERYTHING THAT GLITTERS</td>
<td>EMI</td>
<td>4</td>
<td>4,000</td>
</tr>
<tr>
<td>JUICE NEWTON</td>
<td>OLD FLAME</td>
<td>MCA</td>
<td>2</td>
<td>2,000</td>
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<tr>
<td>BARBARA MANDRELL</td>
<td>WHEN YOU GET TO THE HEART</td>
<td>MCA</td>
<td>3</td>
<td>3,000</td>
</tr>
<tr>
<td>MARIE USMOND</td>
<td>READ MY LIPS</td>
<td>CARTER COUNTRY</td>
<td>2</td>
<td>2,000</td>
</tr>
<tr>
<td>JOHN CONLEE</td>
<td>HARMONY</td>
<td>COLUMBIA</td>
<td>2</td>
<td>2,000</td>
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<tr>
<td>RONNIE MILSAP</td>
<td>HAPPY, HAPPY BIRTHDAY BABY</td>
<td>RCA</td>
<td>1</td>
<td>1,000</td>
</tr>
<tr>
<td>KENNY ROGERS</td>
<td>TOMB OF THE UNKNOWN LOVE</td>
<td>MCA</td>
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<td>1,000</td>
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RETAIL BREAKOUTS

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<tr>
<th>SONG</th>
<th>NUMBER REPORTING</th>
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<td>TANYA TUCKER</td>
<td>ONE LOVE AT A TIME</td>
<td>CAPIPOLI</td>
</tr>
<tr>
<td>REBA McENTIRE</td>
<td>WHOS EVE IN NEW ENGLAND</td>
<td>MCA</td>
</tr>
<tr>
<td>JOHN CONLEE</td>
<td>HARMONY</td>
<td>COLUMBIA</td>
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<tr>
<td>RONNIE MILSAP</td>
<td>HAPPY, HAPPY BIRTHDAY BABY</td>
<td>RCA</td>
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<tr>
<td>KENNY ROGERS</td>
<td>TOMB OF THE UNKNOWN LOVE</td>
<td>MCA</td>
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YOU DON'T HAVE TO BE A GENIUS TO KNOW YOU CAN'T MAKE A HIT 4-HOUR SHOW WHEN THERE'S JUST 3 HOURS OF HITS.

United Stations Programming Network's three-hour THE WEEKLY COUNTRY MUSIC COUNTDOWN, with Chris Charles, plays all the top hits and only the top hits, plus exclusive interviews with country's biggest stars.

If you wonder why we haven't followed the lead of other networks and expanded our program to four hours, the answer is simple. That would mean burying the good stuff under a full hour of songs your audience may be unfamiliar with.

You don't have to be a genius to know that isn't what your listeners are listening for.

Let the others do what they like, we'll stick to our proven three-hour format. Because when we put together THE WEEKLY COUNTRY MUSIC COUNTDOWN we insist on hits. Just solid top 30 that keeps listeners hanging on every word, note and guitar lick. And keeps them coming back for more.

Play it smart. Call us about THE WEEKLY COUNTRY MUSIC COUNTDOWN. It's what real hit country music is all about.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.

For station clearance information call United Stations Program Network Affiliate Relations Department in Washington, D.C. at (703) 556-9870.
Simmons Sees New Stages For Live Shows

BY EDWARD MORRIS

NASHVILLE "In 1986, any act in country music that wants to work can work," says Sonny Simmons, president of the Nashville Assn. of Talent Directors and head of Century II Promotions. Simmons, whose trade group deals with concerns of talent agents and buyers, says the country music market's softness of the last two years has ended with the opening of new areas.

Among these markets, according to Simmons, are new parks (including one for senior citizens opening in Cherokee Village, Ark.), cruises and conventions. Fairs, he adds, are mammoth country music users.

Simmons says that a recent cruise featuring the Gatlin Brothers was sold out months in advance—mostly to Gatlin fans. "Conventions are getting away from the doo-wop groups," he continues, "and going toward legitimate country acts with record attraction."

Membership in the NATD, Simon estimates, is "growing by leaps and bounds." Along with representatives from talent agencies, the organization's roll includes the Grand Ole Opry, label representatives, managers, trade publications and television production companies.

Main goals of the organization are "to create a fraternal feeling" among its members, to alert its members to common problems and opportunities, and to "improve the integrity and quality of the industry."

In keeping with this final goal, the NATD has guest speakers at its monthly meetings to talk about management, advertising, insurance, medicine, union activity, and related subjects.

Problems that continue to face NATD members, according to Simmons, include the "perceived softness" of the country music market, buyers who don't pay, the rising cost of insurance for acts, and misuses of contract riders.

Membership fees provide only a small part of the NATD's budget, a fact that has led the group to other fund-raising efforts. Last year, it "roasted" banker Clarence Reynolds and grossed $55,000. A major annual expenditure, he adds, is renting a booth for the International Assn. of Fairs & Expositions convention.

Surplus income from the fund-raisers will be used to establish a scholarship for students in music management, probably at Nashville's Belmont College, he says.

Membership in the NATD is not limited to Nashville-based agencies. The group meets the second Tuesday of each month.

This year's officers, in addition to Simmons, are Tony Conway of Buddy Lee Attractions, NATD's vice president; Tandy Rice of Top Billing, secretary; Billy Deaton, Billy Deaton Talent Agency, treasurer; Dave Barton, Limelights, sergeant-at-arms; and Bruce Honick, executive secretary.
<table>
<thead>
<tr>
<th>Week</th>
<th>No. 1</th>
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<th>Title</th>
<th>Label &amp; Number Identification Label</th>
<th>Artist Identification Label</th>
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<tr>
<td>27</td>
<td>1</td>
<td>Alabama</td>
<td>100% CHANCE OF RAIN</td>
<td>RCA 14-5733</td>
<td>A. THOMAS CONNOLLY (A. THOMAS CONNOLLY)</td>
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<tr>
<td>26</td>
<td>2</td>
<td>George Strait</td>
<td>WE'VE GOT A GOOD FIRE Goin' (DANIEL K. HAGGARD</td>
<td>RCA 14-5734</td>
<td>J. RUTLEDGE (J. RUTLEDGE)</td>
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<tr>
<td>25</td>
<td>3</td>
<td>Ricky Skaggs</td>
<td>YOU'RE SOMETHING SPECIAL TO ME</td>
<td>MCA 57-261</td>
<td>J. MCGOWN (J. MCGOWN)</td>
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<td>24</td>
<td>4</td>
<td>Randy Travis</td>
<td>1982</td>
<td>RCA 14-5735</td>
<td>J. RUTLEDGE (J. RUTLEDGE)</td>
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<td>5</td>
<td>Anne Murray</td>
<td>NOW AND FOREVER (YOU &amp; ME)</td>
<td>RCA 14-5736</td>
<td>J. RUTLEDGE (J. RUTLEDGE)</td>
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<td>22</td>
<td>6</td>
<td>John Anderson</td>
<td>BACK HOME</td>
<td>MCA 57-274</td>
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<td>7</td>
<td>M. R. Milisap</td>
<td>I DON'T WANT TO SEE YOU AGAIN</td>
<td>MCA 57-275</td>
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<td>Dolly Parton</td>
<td>THINK ABOUT LOVE</td>
<td>RCA 14-5737</td>
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<td>19</td>
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<td>The Statler Brothers</td>
<td>DANGER ZONE</td>
<td>MCA 57-276</td>
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<td>Merle Haggard</td>
<td>I HAD A BEAUTIFUL TIME</td>
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<td>13</td>
<td>The Bellamy Brothers</td>
<td>FEELIN' THE FEELIN'</td>
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<td>Larry Gatlin &amp; the Gatlin Brothers</td>
<td>NOTHING BUT YOUR LOVE MATTERS</td>
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<td>L. W. Warren</td>
<td>I'D TELL YOU 'BOUT THE GOOD OLD DAYS</td>
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<td>Hank Williams, Jr.</td>
<td>AIN'T MISBEHAVIN'</td>
<td>RCA 14-5744</td>
<td>J. RUTLEDGE (J. RUTLEDGE)</td>
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<td>18</td>
<td>Kenny Rogers</td>
<td>WORKING WITHOUT A NET (DANIEL K. HAGGARD</td>
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**HOT MOVIES/SALES**

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**HOT MOVIES/AIRPLAY**

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*Note: The products with the greatest airplay and sales gains this week. Video clip availability. Recording Industry Assn. of America (RIAA) seal for sales of one million units. ARIA seal for sales of two million units.*
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<td>YOU'RE SOMETHING SPECIAL TO ME</td>
<td>GEORGE STRAIT</td>
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<td>AND FOREVER (YOU &amp; ME)</td>
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<td>DAISY Dukes</td>
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<td>LEE GREENWOOD</td>
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<td>HARMONY</td>
<td>JOHN CONNELLE</td>
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<td>TONIGHT WE RIDE</td>
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Indie Label Looks Northward To Capitalize On Canadian Support

NASHVILLE These being bleak times domestically for independent country labels, Comstock Records' head, Frank Fara, is looking to Canada for both artists and airplay. The eight-year-old label is based in Shawnee, Kan., and is part of a recording, publishing, and promotional operation, presided over by Fara and his wife, Patty Parker.

Last year, Comstock and its artists earned 10 nominations for the Canadian Country Music Awards, including one for record company of the year. But Fara says the fact that Comstock has no Canadian branch office ultimately disqualified it from the best label division. Comstock artist Anne Lord, accounted for six of the award nominations and was subsequently a Juno nominee for best country female vocalist, vying for votes with Anne Murray, Carroll Baker, Marie Bottrell, and Laura Vinson. On July 11, Lord will headline a concert at Expo '86 in Vancouver, Fara reports.

Although the list of nominated Canadian country artists includes such stars as Boudreaux, of NASHVILLE, Shawnee, Kan., and eight-year-old Fara reports.

“Looks most insignificant mechanical promotion,” Fara says. “But Fara says the fact that Comstock has no Canadian branch office ultimately disqualified it from the best label division. Comstock artist Anne Lord, accounted for six of the award nominations and was subsequently a Juno nominee for best country female vocalist, vying for votes with Anne Murray, Carroll Baker, Marie Bottrell, and Laura Vinson. On July 11, Lord will headline a concert at Expo ’86 in Vancouver, Fara reports.”

Comstock Records is promoting some of its artists in Canada, including Anne Murray and Ricky Skaggs. The company is also promoting some of its new releases, including Anne Murray’s “SOMETHING SPECIAL” and Ricky Skaggs’ “BEYOND THE BLUE.”

British Columbia has a strong country music scene, with a number of radio stations and record stores promoting Comstock music. The company is also working with industry standards: “Our normal singles sales in Canada are under 2,000 units.” But, he says, this factor is counterbalanced by better-monitored airplay in Canada and Europe and the correspondingly increased performance income for Comstock acts that are writers and publishers.

Fara’s operation includes Rocky Bell Music (BMI), White Cat Music (ASCAP), and a new and less active AC label, Paydole Records. Fara and Parker were a singing team before they founded Comstock in 1978.

Edward Moncrief
BILLBOARD

GOSPEL

JUST KEEPING UP with Myrrh recording artist Amy Grant these days is a full-time job. Here’s a sampling of what’s been happening in the life of the world’s best-selling—and arguably most popular—contemporary Christian artist.

I. In Billboard’s year-end charts, she had three of the top six albums: “Straight Ahead” at No. 1, “Age to Age” at No. 5, and “Unguarded” at No. 6. If deadlines permitted the wrap-up to be compiled later than mid-November, the million-selling “Unguarded” would have been No. 1.

II. She finished the year as Billboard’s No. 12 female pop album artist, No. 14 female pop singles artist, and No. 88 overall album artist.

III. She won her fourth Grammy this year—for best gospel vocal solo performance, female (“Unguarded”). She was also nominated for best gospel performance by a duo or group, choir or chorus, for “I Could Never Say Goodbye” with Randy Stonehill.

IV. Performance magazine cited Grant as one of only four women, along with Madonna, Tina Turner, and D’Andra Rose, to break into the top five on its concert attendance chart.

V. She made three major network appearances in January: with Barbara Walters in “An All-Star Celebration: Honoring Martin Luther King Jr.” from the Kennedy Center in Washington; on the American Music Awards from the Shrine Auditorium in Los Angeles; and with Andre Crouch on “The Phil Donahue Show.”

VI. She dueted with Patti LaBelle on LaBelle’s network special last November. Not many are secure enough to pair vocally with the fiery, charismatic LaBelle.

VII. Her 1983 holiday release “A Christmas Album” has just been certified gold by the Recording Industry Assn. of America, joining her gold “Straight Ahead” and “Unguarded” and the platinum “Age To Age.”

VIII. During a recent celebration marking its first year on the air, VH-1, MTV’s sister video channel for older demographics, listed its 30 most popular videos for 1985. Grant’s “Find A Way” was No. 8.

IX. National newspaper and magazine coverage just keeps on coming. Too. There have been articles about Grant in The New York Times, People, USA Today, Rolling Stone, Music City News, Grit, and other publications.

Superstar Amy Grant maintains a high profile

She was recently the subject of a lengthy interview in Ladies Home Journal, where her candor raised eyebrows in some circles.

Following a scary bout with throat problems which caused the cancellation of a handful of dates late last year, she’s back on the road again for the second half of her “Unguarded” tour. Dates in Texas include the Summit in Houston and Reunion Arena in Dallas—big venue usually reserved for the likes of Prince and Bruce Springsteen.

She says this tour, on which she’s joined by Bob Bennett and newcomer Rich Mullins (who wrote her mega-hit “Sing Your Praise To The Lord”), will be her only road outing in 1986.

SO WHAT’S AHEAD for Amy Grant? Myrrh is releasing a “Best Of” collection in June. She figures to go into the studio, possibly in late spring or early summer, with an album set for November.

BLACKHAWK RECORDS

Blackhawk Records strives to ‘send out quality signals’

Kenny Barron (with bass accompaniment only—Michael Moore on some tracks, Ron Carter on others); South African pianist/composer Abdullah Ibrahim and his powerhouse band Ekaya; and Jimmy Stewart, a versatile guitarist with an extensive studio background. There’s also a previously unissued Billie Holiday album, recorded at the 1958 Monterey Jazz Festival and digitally remixed.

Blackhawk also recorded pianist Jessica Williams and her trio. And, in case you still don’t think the label means business, it has signed one of the biggest names in jazz, Stevie Wonder, whose Blackhawk debut album should be part of the label’s second release.

Missing so far from the Blackhawk roster are any funk/fusion artists in the mold of saxophonist George Nooks, who helped keep Wong’s previous employer, Palo Alto Records, financially solvent enough to keep releasing straight-ahead jazz albums, at least until Blackhawk was let go. “I’m trying to find fusion acts that would work for us,” Wong says. “I’m looking for a balance of aesthetics and commerciality.”

Wong says that Blackhawk, which, along with Aspen, is about to open a New York office, “is not quite where we want it to be yet, but we hope we’re sending out quality signals. No matter what happens with these first albums, it’s a good start.”

ALSO NOTED: The first Lionel Hampton Jazz Festival takes place April 9-12 at New York’s Manhattan Community College. Unlike most jazz festivals, this one is a youth-oriented affair. In addition to performances by Hampton, Dizzy Gillespie, Betty Carter, and other big names, the festival will feature high school combo and big band competitions. The members of the winning ensembles will get scholarships. All proceeds from the festival will benefit the Lionel Hampton Jazz Endowment Fund.

On a related note, the Monterey Jazz Festival will be holding its 15th annual California High School Jazz Championship May 30-June 1. The winners will appear at the Monterey bash, set for Sept. 19-21. “We are happy to hear that Corpus Christi’s 100,000-watt adult contemporary radio station KSTE has resumed its Sunday “Jazz Brunch” program. But we were a bit puzzled by the press release, which told us that the show’s music “will run the gamut from Spyro Gyra to Bob James, from Ella Fitzgerald to Dixieland.” We’ll grant that from Ella to Dixie is a stretch, but from Spyro Gyra to Bob James has to be the shortest gamut of all time.

TOP INSPIRATIONAL ALBUMS

Compiled from a national sample of retail store and one-stop sales reports.

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<td>A&amp;M</td>
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(CD) Compact Disc available. © Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. • RIAA certification for sales of one million units. www.americanradiohistory.com
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by Brian Chin

IT'S THE GUYS who turn in strong performances this week with a counterbalancing dance music's usual rampant diva-ism. Steve Arrington's "The Jammin' National Anthem" (Atlantic) reassures the collaborators who made such a success last year's "Dancin' In The Key Of Life." His light up-front viewpoint and production style make proper heroic noises in a slightly outrageous pledge of allegiance to the beat. And by for an album late this month.

A fine album, "Casually Formed," arrives at the first by Aimee featuring Leroy Burgess (Atlantic). It follows a five-year string of street hits, dealing a series of rough cut urban gems—no less an all-but-perfect new dancefloor smash, "Dance To The Groove," which much deserves a longer mix, and the bright and up "Fine Young Tender," with a great, active back-up vocal arrangement. "Two Faces," and "More Than A Friend" are slightly stiffer, but good; and "Stayin' and "Think" are both very good ballads to round out a well-developed set. Also among the front-runners is Jeirmae Jackson's "Precious Moments" album (Arista), which is an ocean lesson in state-of-the-art pop production. For dance, "I Hear Heartbeat" is a great fusion of pop and Euro; also, there's an interesting Roddy Crowell cover, "Give A Little Love."

MORE SINGLES: Johnny Kemp's "Just Another Lover" (Columbia) has all the usual signatures of co-writer and "director" Kashif, who worked with producer Jeff Smith. Mix is a little harder, though. Kemp's "One Step Closer" (Max) bears a marked resemblance to "Everybody Wants To Rule The World," with an engagingly nasal vocal carries it home; Thomas & Barbaro mixed... Level III's "Central Station" (Fleetwood, 914-687-7001) has a speedy, hot solid up-tempo beat, with a lot of the electronic moves of the various Colonel Abrams stylists... All the King's Men's "Gifty Conscience" (Sutra) is a stylish midtempo radio and unarguably strong story line... The mix-off of Bruce Forest/Shep Pettibone and Timmy Regisford/Boyd Jarvis results in such following action on Cars Bean's "I Was Born This Way," released yet again on Next Plateau. The former team starts at the final groove stage and smokes it for a 10-minute stretch with sparing but crucial overdubbing; they also turn in a song-oriented nine-minute version. The 11-minute Regisford/Jarvis mix emphasizes the airy, jazzy MFSB of old, adding some dreamlike echo.

"Jane, Stop This Crazy Thing!" (The Tvee Toons Mastermix) is a local remix compiled from the phenominal "Television's Greatest Hits" album (Tvee Toons, 220 Central Park South, New York, 212-10019), with more than 30 TV theme drops-ins done to a pop/hop-hop beat. Dance and top down producers are called in here. It immediately, Dave Ertler and New York's Ivan Ivan produced, Steve Peck engineered, and Jay Hurley mixed this painstaking showcase.

BRIEFLY: Barbara Mitchell's "Ace Of My Heart" (Atlantic) is an interesting rock/Art of Noise-influenced Larry Blackmon mix, with an interesting contrast with Mitchell's vivbrant vocal sounds... Joekis Love's "Pee-wee's Dance" is way in front with the rap crowd. A few other good new ones: DBC Crew's "Bust It" (Urban Rock) offers a human-beat-box with good, articulate rapping and surprising variety, achieved primarily through perspective. Steady B.'s "Just Call Us Def!" (Fly Shante) (Pop Art) sports a good def-mix on the former song and industrial beat. It is a case of both the dropp-ins and lead rap... Sparky Dee's "Don't Make Me Laugh" (Fly Shyne/Next Plateau) has some good fast-talking flakings.

IMPORTS AND ODDITIES: "The Lover In Me" by September (10 Records UK) is one of the better Madonnalikes around, with a sweet, house-flavored flow. Check also Regina's "Baby Love" on Funkin' Marvellous UK, which was produced Stateside by Madonna's frequent collaborator Steve Bray. Other remixes: Tuffy's "Midnight Radio" (Emergency) is released domestically with a Freddy Bash mix that removes a lot of the fluff and makes it a mass-appeal record. In the same vein, The Razormond offers a similar treatment of Hazel Dean's "They Say It's Gonna Rain" (originally on Parlophone U.K.) one of the best songs out of the Hi-NRG category recently, given a pop-rock in-and-out by Joseph Watt. Perhaps re-releasing Yoko Ono's "Walking On Thin Ice" with a Watt remix, primarily different in its edited lead-in and the last portion of the extension. On the "A" is the jazzy "Cape Clear" from her recent album, engineered by John Luongo and edited by Watt.

NOTES: The Private Possession single, "Are You With It," has been signed to Island's 4th and B label from Long Island indie Mega-Rock... Though uncredited on the label, Tapp's "Do You Want My Love," with Barry Mraz engineering... Lohita's new mix is signed to the DJ International label and will record an album... We notice U.K. is announcing release of a George Michael single, "An Different Corner," on Epic U.K... Madonna's new album is said to be titled "‘Love To Tell,'" Early summer release is expected... Who'don's single "Funky Beat" will have a video clip directed by Melvin Van Peebles, featuring the Cosby Kids.

HERE IT IS ONLY APRIL, but we're making predictions. Anika Baker's "Rapture" (Elektra) will be one of the key urban/AC albums for the year. With the tongue and velvet tone of Pattie Austin, and the aggressively mellifluous approach of Michael McDonald (trump), executive producer Baker infuses this superb album with an ultra-compelling vocal personality. Those of us who have been lusted with lated breath since early 1983 debut, "The Songstress," can now exhale, dim the lights, and enjoy.

T H I S W E E K I N D A N C E ...1980: Three weeks after the release of the single, "A Lover's Hologram", Atlantic released an Anika Baskin disc album ever is released... "The Glow Of Love" by Change (Warner/RPC). This Euro American fusion of virtuoso vocal turns by Luther Vandross, Jocelyn Brown, and Zachary Richard, is a publicist's dream... grass-bean songs ("'Sangin', "Angel In My Pocket," and the sublime title track). It is to hold the dance floor for many months to come. "The Glow Of Love" reas- ses in, that as a headline writer put it, pros could make poetry.

Rappin' in the Afternoon: CBS Records Division president Al Teller, right, greets Def Jam/Columbia recording artist LL Cool J, second right, at a reception held by the label's dance music department to celebrate the rapper's debut album, "Radio." Also in attendance is Rick Rubin, left, and Columbia director of talent acquisition, East Coast a&r, Steve Raibovsky.

JARRE EXTRAVAGANZA PLANNED

This story prepared by Mike Zwerin and Philippe Croq.

PARIS The skyline of downtown Houston will be turned into a giantic stage set Saturday for a mammoth multimedia concert by French musician Jean-Michel Jarre to celebrate the 1983 anniversary of the city and the state of Texas, and the 25th anniversary of NASA's Johnson Space Center.

"Renowned Houston," as it's called, will have the whole downtown area as a backdrop, the Sam Houston Plaza as an auditorium, and the sky as the limit. Visual effects 1,200 feet high will be projected on adjoining skyscrapers; and Jarre, who will both perform and direct the entire show, will play a laser harp with mile-high beams as strings.

Says Francis Dreyfus, Jarre's manager, "It is a civic event, not a rock concert. There will be room for 80,000 people in front of the stage but spectators several miles away will be able to appreciate the concert from another perspective. This sort of dual-level presentation is Jarre's speciality."

He adds, "A local FM radio station will broadcast the sound so that even those who cannot see the stage will hear everything on Walkman."

Sponsored by the city, the 90-minute concert will involve 70 French and more than 120 American technicians. It is to form the centerpiece of this year's Houston Festival celebrations.

Says Houston mayor Kathy Whitmire: "The 'Renowned Houston' presentation will celebrate the city's wonderful architecture, and as its birthday, the combination of Jean-Michel Jarre's outstanding talents and the excitement of this very colorful event will make lasting memories for us all."

Jarre is expected to perform excerpts from the 1976 successes "Oxygene" and "Equinoxe" as well as music from his new album, "Rendez-Vous," and a premier performance of "Last Rendezvous" (Ron's Piece) written for astronaut Ron McNair, who was killed in January's space shuttle explosion, hoped to play saxophone with Jarre's seven-piece band in Houston.

The new album will be released worldwide on disk, tape, and CD— and as a long-form video to coincide with the show, which is in free and is produced by Dreyfus with Houston-based Michael Woollock. Despite selling over 25 million albums internationally, Jarre had no record deal in the States for six years. Dreyfus says he has just entered into a multi-album deal for the U.S.

Jarre has been influential in pioneering acceptance of electronic music forms since release of his "Oxygene" album. His reputation is largely based on a super-concert which drew some one million fans to Paris's Place de la Concorde in July 1979, and a five-date tour of China in 1981 which made him the first western Rock musician to play there.

Of the Houston show, Jarre says, "It is one of the greatest challenges which I've yet faced." For the people of Houston, the city is the show and the show is the city.

Even more ambitious and futuristic projects are already under consideration, however, Astronaut Bruce McCandless II, who is collaborating with Jarre on the technology, says, "Our ultimate goal is to interpret and record a musical sequence in space."
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<td>1986</td>
<td>RCA</td>
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### L.A. musicians have a friend in Mike Rojas

Since 1985 the Los Angeles Musician’s Union Local 47 in Los Angeles has had a Latin music department, headed by drummer Mike Rojas, whose position is that of assistant to president Bernie Fleischer. Rojas, who has recorded with L.A. Latin rock artists like Santana and El Chicano in addition to rock bands like the Rollin Sonics, has become aware that Latin artists needed special attention and started the department last year.

Rojas points out that Latin musicians need the union to protect themselves from the abusive practices that are common among minority artists. The union guarantees scale pay and satisfactory working conditions, and also offers health and retirement benefits to qualified members. In addition, the union offers free radio and publicity for Latin artists.

Los Angeles-area Latin musicians, singers, and arrangers, etc. are urged to contact Rojas at (191) 482-2161 or at Box 89809, 817 N. Vine, Hollywood, Calif. 90038-3779.

### The Year’s PolyGram Convention was held in Miami last month and was attended by PolyGram licensee Sonotone Music Corp. Sonotone is a one-year-old Miamibased label of Venezuelan origins that has launched a number of Venezuelan acts in the U.S. Through its PolyGram license, Sonotone also distributes a number of international artists.

Recent releases from the label include “Volvamos A Vivir” by Italian-born Cuban balladier Rudy La Scala, whose Sonotone LP marks his debut as a singer. La Scala has worked primarily as a producer and composer with artists like Los Chamos and Maria Conchita Alonso. Other Sonotone releases are “Te Cambio Mi Vida” by singer Oscar de Fontan, “Si, te perfetugata” by the dance group Katanga, “Dizs Atos” by the vocal trio Trigo Limpio, and “La Noche” by the salsa-flavored group Guajira.

### Following the Unprecedented Success of its single, “Conga”, and the album “Primitive Love”, CBS act Miami Sound Machine is releasing a new single from the album, “Boy Bay”. A percussion-heavy dance mix of “Conga”, originally planned for the Puerto Rican club circuit, is being released internationally as “Stronger Conga.”

### Already in the Charts, Rocío Jurado’s new “Paloma Brava” album has so far been the most anticipated album of the year. The Spanish singer’s new effort was produced by Manuel Alejandro and David Belgheder, with songs by Alejandro. The album was recorded at Madrid’s Torres Studio and released by EMI-Odeon, which is distributed in the U.S. Latin market by RCA International.

### The Noisy and Ill-behaved Crowd at last month’s New York ACE awards ceremony ignored most of the MCs and performers, but stopped its high-decibel serenade to hear Paloma San Basilio’s powerful delivery of “No Llores Por Mi Argentina.” Her new album on the Discos CBS label is titled “En Vivo”... West Coast salsa, “Mañana Para Los Ninos” by John Santos’ Orquesta Batachanga on his own Machete label. This is the second Batachanga album, and it’s already getting a warm reception among New York salsa aficionados... Brasil’s new Discos CBS album, “Con Todos Los Sentidos,” will be released in May.

### Keeping Score

The format switch by KLEY from classics to soft rock (Keeping Score, March 29) has left Houston without a commercial classical station, but that may just be a temporary situation. Already, other interets, seeing opportunity where KLEY ownership sees none, are making noises about filling the void.

A group of investors, headed by real estate developer Joe E. Russo, says it plans to convert easy-listening station KYND to a classical format and upgrade power from its present 3,000 watts. That, of course, is if permission can be obtained from the Federal Communications Commission.

Russo’s group is apparently not alone, and at least one other group of local entrepreneurs is said to be exploring a similar venture.

Can Houston support two commercial classical stations? Probably not, say some observers, who suggest that a more probable likelihood is that the two groups may join in a single effort.

KLEY’s abrupt format switch has excited considerable controversy in Houston, its cultural image now tarnished as the only city among the nation’s 10 largest without a commercial classical radio station.

Some longtime advertisers on KLEY would like to see a classical outlet return to the community, among them Continental Airlines, who says it is prepared to commit $500,000 a year for a time on any time a time classical station that would establish itself in the city.

Meanwhile, public radio station KUHF, operated by the University of Houston, provides about seven hours a day of classical music to city listeners deprived of their normal music fix.

### Television Tie-Ins: Public Broadcasting has been good to Philips Records recently. Last week, it televised the Franco Zeffirelli film “Cavalleria Rusticana” containing the performance of the Mascagni score that appears on the label’s new release starring Placido Domingo.

This week, PBS broadcasts the Leonard Bernstein performance of Haydn’s “Paukenmesse,” another re-
Internal Theft Takes A Staggering Toll
Expert Offers Tips On Screening Employees

BY GEOFF MAYFIELD

LOS ANGELES - With retailers taking a harder look at security measures to improve their profits, the problem of internal theft becomes significant.

At a seminar here during the recent National Assn. of Recording Merchandisers (NARM) convention, Joseph Buckley, president for John E. Reid & Associates, cited some alarming statistics that show the importance of hiring honest store personnel.

A study by the National Retail Merchants Assn. (NRMA) shows that the cost of theft to merchants nationwide ranges from $30 to $40 million per year. Employee theft accounts for 50% of those losses.

Buckley also pointed to a study compiled by the consulting firm Clark & Hanger, based on interviews with 9,000 retail employees, which states:

- Most employees don't report theft.
- 37% admit stealing goods. Buckley sold a properly conducted interview can be a more effective tool than "no one knows more about the applicant than the applicant himself."
- Buckley concentrated key elements from John Reid & Associates' usual two-day "integrity interview" conducted at the NARM's two-hour seminar presentation at the NARM convention. His session drew an audience consisting largely of store managers.
- Buckley said that the most important legal considerations during the hiring interview are:
  - That the information being sought doesn't unfairly discriminate on the basis of race, sex, ethnic origin, or age, when applicable. For example, an employer can't ask a married female if she intends to have children.
  - Questions should address job-related issues. A truck driver ought to have a good driving record, but that same information would be irrelevant to the hiring of a cashier or stocker.
  - An employer must develop consistent standards to determine the "extent to which you will tolerate negative behavior in the relevant areas of inquiry before a "not hire" decision is reached." Those standards must be equal for all applicants, to establish a "defensible position" in the event that a candidate who isn't hired attempts to initiate a law suit.
- Buckley added that those "pre-established standards should be reasonable enough to reach a dichotomy between clearly undesirable behavior and what the overall mores of the job population practically allows."

In the case of record stores, Buckley said that a strict drug usage standard could rule out most prospective applicants. Therefore, the employer may be concerned more with on-the-job activity than what the applicant chooses to do on his own time. Likewise, an applicant with an addiction for cocaine or heroin would be more prone to steal than a person who engages in the casual use of marijuana or amphetamines.

(Continued on next page)

New Mexico Co. Quadruple Catalog Size

More Talking Books On The Way

LOS ANGELES - Newman Communications Corp. (NCC), a pioneer in the recent renaissance of talking books, intends to release 180 spoken-word titles before the end of 1986.

NCC, which started distributing and issuing its Talking Books On Cassette line in 1981, has also licensed spoken-word tapes for cassette duplication and distribution. For example, it distributes Thorn-EMI's "Listening For Pleasure" series, which encompasses 138 cassettes, London Decca's Argo series of 30 titles, and 21 titles from the American Management Assn. It licenses and manufactures 12 titles from Dave Audio, a Hollywood entertainment conglomerate, and has 20 cassettes of relaxation and self-hypnosis by Dr. Emmet Miller.

The projected 180 cassette issue for this year would quadruple Books On Cassettes' present library, says Grady Hester, executive vice president of NCC. The Albuquerque-based company has a number of self-merchandising store fixtures available free with the purchase of a minimum opening order. A practice followed by others newer in the industry (Billboard, March 22).

NCC, which markets through a network of its own reps and book reps, is seeking a link for distribution to reach record/tape retailers, says sales manager Ned Sears.

Dealers buying opening inventories are given a 90-day test period, during which all merchandise is 100% guaranteed. After the shake-out period, NCC spoken-word cassettes are 100% exchangeable, Hester says.

One-pocket cassettes list for $7.95, while two-pockets run $15.95 to $15.95. JOHN SIFFEL

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

The mushromping popularity of Compact Discs is being reflected in the wide variety of CD storage cases and carriers.

A flexible storage setup comes from Jook Box (818-500-9690) in the form of its Album Display & Storage Cube (ADSC1).

The high-impact plastic snap-together unit holds 75 standard album covers and can display three albums covers on its exposed sides. By snapping in adapters, which are available from Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

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MEASURES TO FIGHT INTERNAL THEFT

(Continued from preceding page)

Also important to these standards is the length of time for which a per- son may be held accountable for such an indulgence. Buckley said three years is a good general rule, but there may be variations. For on-the-job abuse of drugs or alcohol the appropriate focus may be just one year. However, for "criminal activity" an employer may choose to go back as far as five to seven years, said Buckley, because the seri- ousness of "that kind of behavior may still be relevant."

One such criteria have been es- tablished, interviewers should create a non-threatening environment FOR WEEK ENDING APRIL 5, 1986

in which the applicant will be willing to divulge his tendencies. Said Buckley, "Most applicants will be reluctant to tell you the truth be- cause they feel they’ll be disqualified."

To combat this defensivei- ness, the interviewer should begin by assur- ing the applicant than information being sought is strictly for evalu- ation purposes. He suggested using a statement like: "I realize that no one’s perfect—that everyone has made mistakes or done things in the past that they’d rather not have the whole world know about. I’ll like you to realize that we don’t expect people to be perfect, only truthful, so each person can be evaluated as fairly and objectively as possible."

In a similar fashion, an interview- er can coax an applicant into being candid about such issues as theft or drug use by establishing a extreme contrasts between small and large offenses. For instance, if an appli- cant worked on a loading dock, the employer might frame a discussion about theft by saying "certainly there’s a big difference between lifting a few cases from time to time and hijacking a truck."

The applicant should then be asked to place a dollar value on mer- chandise or cash that he stole from previous jobs. Appropriate follow- up questions help determine the ex- tent of such activity.

Buckley cautioned that the em- ployer should not reveal company standards for areas of misconduct that will be discussed, nor should the impression be given that honest answers are the sole criteria for hir- ing decisions.

In looking for verbal cues, an em- ployer should go beyond the subs- tance of an applicant’s answers. An honest person with nothing to hide will more likely to use harsh words like “steal.” A less direct re- sponse such as, “I’ve never taken anything,” might reveal guilt.

Clarity of speech is important, he said, since a dishonest person may begin mumbling when he approaches a sensitive issue. Other indications include changes in tone of voice or rate of speech.

According to Buckley, non-verbal behavior is even more important than verbal responses. If a subject closes up defensively or breaks off eye contact with the interviewer, that indicates a potential for dishon- est responses. Non-verbal behavior, said Buckley “is much closer to the truth than the spoken word.”

TOP COMPACT DISCS

Compiled from a national sample of retail sales reports.

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CLASSICAL

Compiled from a national sample of retail sales reports.

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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

ACCEPT
Russian Roulette
LP & Cassette MCA 57572 $9.98
CA MCA 34320 $9.98

THE ART OF NOISE
In Visible Silence
LP Chrysalis BYR 41528 CBS no list
CA BYR 41528 no list

AEROSMITH
Classics Live
LP Columbia FC 40320 CBS no list
CA FTC 40320 no list

CLEVELAND PUBLIC
Magic Night
LP Pangol PA 003/4

DRESS FOR SUCCESS
The Final Frontier
LP Warner Bros. 25537 CBS no list
CA WBC 5537 $8.98

KEEL
Let’s Active
Big Plans For Everybody
LP GRP GRP 4041 CBS no list
CA GRP 4041 no list

ROARING BOYS
The Missing Man
LP Columbia BC 4041 CBS no list
CA MCA 4041 no list

TRANSLATOR
Evening Of The Harvest
LP Columbia BC 4042 CBS no list
CA MCA 4042 no list

TYLER, BONNIE
Secret Dreams And Forbidden Fire
LP Columbia KC 20537 CBS no list
CA KC 20537 no list

BLACK
TEASE
LP Epic RV 80099 CBS no list
CA BET 80099 no list

JORDAN, TENITA
Tenita
LP Top Priority MCA 40389 CBS no list
CA BCT 40389 no list

COUNTRY
OAK RIDGE BOYS
Seasons
LP Capitol RCS 1010 CBS no list
CA CTC 1010 no list

JAZZ
MANGIONE, CHUCK
Save Tonight For Me
LP Columbia FC 40244 CBS no list
CA FTC 40244 no list

SOUNDTRACK
VARIOUS ARTISTS
Knights Of The City
Original Motion Picture Soundtrack
LP Warner Bros. 40321 CBS no list
CA SBT 40321 no list

VARIOUS ARTISTS
Music From The Special Edition Motion Picture Soundtrack
“Out Of Africa”
LP Warner Bros. MCA 14195 $9.98
CA MCA 614-095 99

NEW AGE
HUDDSON, KEVIN
Lithium Gardens
LP Lighthouse LV 100 $6.98

GOSPEL
ALL GODS’ CHILDREN
Hang On In That Wonderful Land
LP Shout & Play Gospel SIG 55002 $7.98
CA SG 55002 $7.98

COMPACT DISC
COltEiE, JOHN
From The Original Master Tapes
CA MCA MCA 641 no list

The Hidden Fortress
Tosho Mifune, Masa Uehara, Minoru Chiaki

Carrie
Cinemathique Collection CCS523/Media Home

The Carpet Of The Tent Of Love
Cacho Castana, Ricardo Darin, Monica Gonzaga

Conder Video VIPO11/$9.95

La Vida Siguien igual (Life Goes On)
Julio Iglesias, Jean Harrington, Chero Lopez

Conder Video VIPO10/$9.95

The Last Of The Gladiators
Evel Knutel

Sonic Tower TT8016/$9.95

John Lennon Live In New York City
Former Artists 21604/$24.95

Hey Jude & The News: The Heart Of Rock’n’Roll
Former Artists 21605/$24.95

The Magnificent Ambersons
Joseph Cotten, Dolores Costello, Agnes Moorehead

Finnbarrhea/Lighting Videos $19.95

The Metropolitan Opera: Tannhauser
Richard Cassilly, Eva Morton
Former Artists 21597/$9.95

Muchachas De Acapulco (Acapulco Girls)
Alfonso Munigua, Patricia Ferrer, Patty Santoro

Conder Video VIPO10/$9.95

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Home Video

Symbols for formats are as follows: Beta = Beta, — VHS, = CED and = LV.

Where applicable, the suggested list price of each title is given, otherwise, “No List” or “Rental” is indicated.

Films

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Robert Forster, Robin Riker, Michael Gazzie

Phil Video Lighting 9924/$79.95

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Gregg Henry, Elizabeth Daily

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(Continued on page 42)
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PORTAVIDEO'S NEW FRONTIER: THE CORPORATE ARENA
(Continued from page 34)

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Jay Sheppard, president of Stepp- hard & Associates, reports complete satisfaction with PortaVideo's 1100 and 3100 models, citing good war- ranties and local service support as
reasons. He stores close to 200 ma- chines that he leases to convenience stores for rental.

"We've tracked these machines for as long as nine months and found only about 8% down time, which is very acceptable when you consider the beating these rental machines get," says Sheppard. "That means 92% are operational at any given time."

Sheppard says he stocks an aver- age of two machines per convenience store, more in larger loca- tions. He compiles his company's return-on-investment time to be an average of 20 weeks.

"After 25 weeks, we start making money on each machine," says Sheppard, adding that every ma- chine rental generates 3.6 tape rent- als.

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FOR WEEK ENDING APRIL 5, 1986

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BETA DEMAND
(Continued from page 43)

The way we're set up, we can deliver any of 4,000 titles in either Beta or VHS to any of our eight company-owned stores.

There are still staunch Beta boosters. One chain that takes an exceptional approach to the configuration is Applause Video in Beta-oriented Omaha. But even Applause is cautious these days, admits Doug Dohman, director of corporate communications for the 15-store chain, which also racks food stores.

"We're purchasing around 60% VHS today," says Dohman. "The bottom line is that software manufacturers shouldn't forget the Beta market that's out there. They're equating software duplicating to what's happening in hardware today. There are thousands of Beta owners out there."

"In terms of hardware, we are getting more cautious about the amount of Beta machines we stock. Also, Sony is about the only vendor left with a full Beta line. Sanyo now has two models, introduced not long ago, [which] they no longer supply. What with the yen/dollar situation and the general attitude toward Beta, I'm afraid it's totally up in the air."

At Movies To Go in St. Louis, vice president John Ellis says the 25-unit chain has gradually "consolidated our Beta libraries into six stores, conveniently situated in regard to a total market area. The libraries range from 250 titles in the smaller Beta stores to 1,000. At some point, vendors are going to have to decide on duplicating in Beta. We realize this. Perhaps they'll license duplication to one company as happened years ago with open reel prerecorded tape."

That Beta pockets exist, though few and far between, is apparent at Video Exchange, the Denver-based franchise operation which oversees 120 stores. According to Diane Worman, a sales representative, "We have three Beta stores in Colorado Springs and one in Iowa that is currently selling out its Beta. We don't even bring up Beta with new franchises."

At National Video, Cooper says stores have to use judgement in determining how to position Beta product. "We're encouraging our stores deciding to offer Beta, to at least buy all A titles in Beta and some B. We can't offer blanket directives. "If a ratio is 20%-30% Beta, then a store can't invest in Beta versions of all B titles."

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Produced by ALEX WINITSKY and ARLENE SELLERS Directed by HARVEY MILLER

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**Video Reviews**

"John Lennon Live In New York." Sony Video Co., 60 minutes, $29.95

One of the most marketable titles ever to hit the music video market, "John Lennon Live In New York" works not only as a concert video but also as a music video. Lennon is in prime form, giving slick performances to a roster of tunes that includes "Imagine," "Give Peace A Chance," "Hound Dog," "Woman Is The Nigger Of The World," and "Power To The People." Yoko Ono also sings—solo on her "Sister, Oh Sister" and with Lennon on "Born In Prison," providing some of the few weak moments on the program with her anxiety-ridden presentation. There are few shots of the audience until the end of the program, so the video almost never seems like an artifact, even with its glimpses of a hygiene show.

With a record album available as well, this is a program with strong self-fulfilling potential as a collectible, one many consumers will pick up if they know about it. And cross-generation appeal for "John Lennon Live In New York" will probably be strong.

"State Of Grace," RCA/Columbia Pictures, 45 minutes, $29.95. Not one for the conventionally oriented, this program contains some of the more artistically adventurous footage to make it on to cassette in recent times.

Grace Jones is something of an acquired taste. Her fans will undoubtedly flock to this program. Jones is at her best here, constantly energetic and rarely less than fascinating. She accomplishes the nearly impossible task of making the concert scenes of this combination clip/performance video as visually absorbing as the clips themselves. Adding to the power of the program is a constantly shifting pattern of rhythms.

The Clash—"This Is Video Clash," CBS/Fox Video, 35 minutes, $19.95. A powerful clip collection from what was once one of the hottest groups in the music business, "This Is Video Clash" will likely have strong rental appeal. People who know about the Clash will want to see this cassette, this is a group that, three years after the release of "The Clash," is still likely to have the clips "Rock Me Amadeus," "Der Kommissar," "Vienna Calling," and "Jenny". Atlantic Starr's will have three, "Secret Lovers," "If Your Heart Isn't In It," and "Freak-A-Rasta." The "Rock Me Falco" and "As The Band Turns" videos will be released by April 21, says Sherry Marsh, A&M director of video. "It was a good opportunity," she says of the reasons for the rush release. "We felt we could get clearances and make use of some of these clips that were shot in Europe, as was the case with Falco."

"Usually you try to build awareness and hopefully come out all at the right time. In this case there's obviously awareness," and the timing looks as good as well: "It's not often you can release a couple of videos where you have two top five records," Marsh says, commenting on Falco's "My Only Love" and Starr's "Lil Dampaign." He and many of the other major companies and not the home video companies as Vestron, Karl-Lorimar, RCA/Columbia Pictures, Paramount, and CBS/Fox have had little broadcast or cable TV exposure, remaining relatively unsaturated, Marsh says.

RCA/Columbia Pictures Home Video will be handling distribution of the title, with a "special solicita- tion" scheduled for the two programs, Marsh says: "We're going to give distributors three weeks, which is what we need to solicit pre-orders." In fact, the three weeks are all the time A&M has for doing artwork, preparation, and copy.

Because the video release of the programs is occuring while the records of the titles are still hot, A&M is "going to tie it in very much with the record campaign," he says. The DeYoung release scheduled by the company will also be a short-form running 30 minutes long and priced at $19.95. A&M's John Armatrading release, scheduled for June, will be a 90-minute concert program with footage from other sources included.

"The Dennis DeYoung clips will have been seen, but never before together," says Marsh. As for the growth pace of A&M Video, Marsh says: "We're what we thought we would be, over a year into this."

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**Warner VP Tells Vid Panel 'Only Music Holds Promise'**

**BY JIM MCCULLAUGH**

LOS ANGELES—Despite the hype and hoopla surrounding the "music video" business, the only industry showing significant economic promise is prerecorded video. Even there, however, business is getting more and more slow.

That sobering observation and others about the industry at large were offered by David Alishch, vice president of legal and business affairs, Warner Bros. Records, here Saturday (22) before an audience of some hundreds during an L.A. County Bar-sponsored video music symposium at the Beverly Wilshire Hotel.

"To date," he said during the music video portion of the program, "with the exception of the now recognized anomaly of Michael Jackson's 'Thriller,' the sales of music videos in the United States have been disappointing. While a few titles, such as 'Madonna Live' and 'Prince Live' [both from Warner Reprise Video], have exceeded the 100,000 unit mark, by and large the typical music video these days can be expected to sell in the 5,000 to 15,000 range with occasional forays into the 35,000-40,000 range; hardly the kinds of sales on which a business can be premised.

"However," he continued, "at Warner Bros. Records, through our home video division, Warner Reprise Video, we hope and expect to see some substantial increases in those sales over the next several years."

Before that happens, several "changes" need to take place to enable the industry to reach a point where revenues from musical videos sales "can become meaningful in the context of an overall business," he indicated.

He said that as part of these changes, record companies have become more directly involved as the manufacturer and marketer of music videos. "With all due respect to such companies as Vestron, Kari-Lorimar, or even RCA/Columbia and CBS/Fox, music videos are first and foremost another format of prerecorded music. As such, it is the record companies and not the video home video companies which have the marketing and sales expertise necessary to truly bring this clip/video marketplace.

"Althulb predicted that other labels would follow the Warner and Atlantic lead in foregoing independent video.

(Continued on page 50)
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Others will promise her anything just to meet her.

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**Price Cut Boosts EHE Int'l Catalog**

NEW YORK: Low prices and careful packaging have sharply increased sales of foreign films for Embassy Home Entertainment and built their strength as a video retailing genre.

In January, Embassy began re-releasing the titles in its "The International Collection" at a new list price of $29.95. Selections were offered bi-monthly in pre-packs of six programs each. "These titles are doing far better at $29.95 then they did at $39.95," says Rand Bleimeister, Embassy vice president of sales.

Gary Messenger, owner of the North American Video retail chain, agrees, saying the programs have been selling through at surprising pace. A big plus has been the way Embassy's "Collection" six-pack automatically folds out into a counter display.

Bleimeister estimates sales of the $29.95 "Collection" titles are 2 1/2 times that of the programs at the $39.95 price.

The latest "Collection" six-pack, due out May 28, is headed by Satyajit Ray's "The Home And The World."

**VIDEO REVIEWS**
(Continued from page 49)

had potent fan appeal and that still generates loyalty.

Clips on the cassette include "London Calling," "The Call Up," and the somewhat overexposed but still entertaining "Rock The Casbah." Also on the program is footage from the Clash's notable concerts at Bonds, a club eventually shut down by fire marshals. Just letting consumers know about these cassettes may be enough to move them. Good audio is a must; the clips use minimal effects, relying instead on the power and passion of the band to achieve their impact.

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**Gotham Show Sponsor Offering Free Booth**

NEW YORK: VCA/Technicolor Video Program Duplicating will be providing a free booth for its close to 200 "video publishing" clients at the New York International Home Video Exposition.

The company is also co-sponsoring the event, which will be running (17-20) at New York City's Jacob Javits Convention Center.

According to VCA/Technicolor executives, the booth space will be given away to allow companies who could not otherwise afford the $25,000-plus cost of exhibiting a chance to show their wares. Space will be provided on a rotating basis. Two VCRs will be provided in the 10- by 10-foot space, which will be adjacent to VCA's main booth.

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MUSIC GROWTH
(Continued from page 49)

...record companies as well as sister home video divisions.

At the same time, he noted, record dealers will have to present music video in their stores as another kind of “prerecorded record format,” and not lump them together with other forms of home video. It’s in the record store, he said, where most music videos will be sold, where the buying responsibility should be turned over to the record buyer and not the video buyer.

“A way will have to be found,” he said, “to secure the release of home video products earlier in the life span of an artist’s record album. That way, video sales will benefit from cross-marketing opportunities as well as the enthusiasm that is generated from a hit record.” This remains a tough goal to coordinate, he admitted, but he said that it would be a breakthrough if the concert performance window could be tightened to three or four months.

While Madonna’s live tape sold astronomically a year after the LP that contained most of the songs, a quicker release would have generated even more sales, Altshul contended. Until the home video market expands further, clip compilations still remain “risky.”

Prices must fall, he said. “Music videos are currently being priced at $16.95 or $19.95 for programs of 30 minutes or less, and either $24.95 or $29.95 for programs of 45 minutes to two hours in duration. I believe those prices will inevitably have to come down if we are to encourage a mass music video marketplace.”

He added, “However, before that can happen, artists are simply going to have to understand that they can no longer expect to receive royalties at the rates which became the norm in the movie video business. Profit margins at the lower sales point such as $12.95 to $14.95 (and even $16.95) cannot support royalty rates at those levels.”

The music video marketplace will increase as the number of multiple-VCR homes proliferate and more and more teens have a unit in their rooms. VHS and Beta hi fi will also act as an impetus.

Finally, he concluded, several technological and format innovations may provide a substantial boost to music video sales such as the marriage of CD audio and visual images on the laser-read optical format.

During his talk, Altshul also indicated that the “music video business” was hardly that. He contended that while record companies spend millions and millions of dollars yearly creating short-form promo clips, none of them would be made if they didn’t serve that record promotional purpose.

“As of today,” he said, “no record company views the creation of these short form videos as a profit center.”

He conceded that TV is the most important medium in which music videos are being exploited, but “while it is true that the much publicized agreements between MTV and the various record companies do return a meaningful sum of money to the labels, even those sums represent a small percentage of our aggregate expenditure.”
**Video music**

**Bronski Beat ‘Dance Remix’ Clip Beats Single Into The Market**

BY JIM BEMAN

NEW YORK - MCA Records, head- ing the complaints of club VJs, has created an extended-length “dance remix” of the new Bronski Beat single, "Hit That Perfect Beat.

While a small number of such videos, produced by labels to market their 12-inch videos, have recently begun appearing in video clubs such as Chicago’s “club video” for Animation’s “I Engineer,” the Bronski Beat remix became the first via satellite and labeled for commercial single and video counterparts.

The extended clip was largely constructed by Dean Anderson, a Chicago VJ and indie video producer, from two versions of its shorter form, which were directed in London by Ralph Ziman for MGMTM. It hit the clubs only two weeks after the release of the 12-inch—well ahead of this week’s commercial seven-inch release.

As Doug Cerrone, MCA Records’ music video coordinator reports, this has become common practice for club VJs to make their own 12-inch video mixes out of single-length videos and whatever other material is on hand.

“There’s a definite need for 12-inch videos to match the audio that these guys are playing,” he explains. “They aren’t spinning the [seven-inch] single records but the 12-inch versions, and I think that’s why making 12-inch videos we’re following the same natural progression that occurred when audio producers started cutting regular singles into dance mixes.”

Cerrone had wanted for some time to service a 12-inch video remix again—especially with the new lead singer [John Foster]. So, it was also a way of introducing the “new” Bronski Beat.

Cerrone was familiar with Anderson, who, as a VJ at Chicago’s Caba- raça, helped to compile a video club, had won Chi- cago’s Video Pool’s National Remix Contest for his edit of Frankie Goes To Hollywood’s “Relax.” At last year’s New Music Seminar, where Anderson was among the club panelists outspoken in their demands for club-length videos, the two got together to discuss future coopera- tive ventures.

The opportunity presented itself with Hit That Perfect Beat. An- derson was supplied with the two 3:33 versions of the commercial sin- gle’s video. These differed only slightly in length and a slight increase in amount of film footage from “Letter To Breznev,” a movie currently in release in England that includes the Bronski Beat tune on its soundtrack.

Anderson was then given two weeks to stretch the material into the 5:27 size of the 12-inch. Cerrone’s objectives were to keep the remix flowing and as exciting as possible. “I just wanted the thing to move, to have consistency in sounds and effects but not go over the top, you know, so they can put it on in the club and it videoized.”

For Anderson, the goal was “to keep it interesting, visually, all the way through and not break the flow of energy, either.”

While admittedly limited by the material provided, he was nevertheless able to “process” the footage and edit creatively to not just extend the shorter version, but make it better.

Utilizing the 12-inch audio track as the “motivator” for edits and special effects, Anderson sought to increase the video’s impact by “visually interpreting” such audio cues as the “drastic dynamic change [from driving beat] to the pause in the music, where I used slow motion.” Similarly, a drum accent trig- gers reverse motion shots of the band, and the song’s chorus, which occurs three times more often in the longer version, features the band members more prominently.

Anderson elaborately manipulated the original imagery, blowing up and re-coloring certain shots or portions of them, and altering the size and shape of the screen’s borders. To further tie the video into the single’s artwork, he animated the red drummer boy figure from the sleeve—which briefly appeared in the short form—and used it as a “recurring motif.”

Anderson likes his finished prod- uct to that of a “light show” when projected on big video club screens, and says that Cerrone barely recognized it from the original versions.

Anderson stresses that the aim is “not to be arty but sell records by making them happen more in the clubs.” To this end, Cerrone, through the “coordination” of MCA’s dance promotion director Bobby Shaw, has serviced 25 reporting DJs at clubs with video capabili- ties to get their reaction. He says that he hopes to continue to work more closely with these key programmers in the future.

Cerrone adds that additional vid- eos are likely when “we feel it’s worth the investment.” He says that the “Hit That Perfect Beat” re- mix, which Anderson took 10-20 hours of studio time at Chicago’s Center City Studios, cost less than $5,000 to produce.

Cerrone further reports that several local video stations have expressed interest in programming the longer version, but he af- firms that “the first window is the club.” Meanwhile, Anderson says that he is being approached by other interested labels.

“It’s important that we not be limited to the [video] tools in the club environment,” he concludes.

**Concert Will Be First Release For Reactivated Division**

**Alarm’s Sound Awakens Rebuilt IRS Wing**

CHICAGO IRS recording act the Alarm will headline a free “Spirit of ‘86” concert to broadcast world- wide via satellite and taped for release as the first home video prod- uct of IRS Home Entertainment Di- vision, formerly IRS Video.

Anderson, Cerrone and Grasso, IRS vice president for creative services, the concert is set for April 12 at 8:00 p.m. PDT at U.C.L.A.‘s Jackie L. Bass outdoor venue. The show is seen as the opening of a major marketing campaign for the Alarm, and to herald the label’s return to home video.

The “Spirit of ‘86” concert video is due out within three weeks of the concert date on an extended play release at a $29.95 price tag. C.D. Taylor, who has worked with Hall & Oates and General Public, is directing. IRS’ video services, under Grasso, with line production by Jerry Kramer & Associates.

MTV will carry the Alarm tele- cast, which will be followed by simulcasts on Galaxie Westwood One. The MuchMusic network is to broadcast the concert in Canada, Australia, New Zealand, Italy, and Germany have been lined up to carry the concert via satellite. At press time, IRS was also looking into the possibility of other countries carrying the telecast, among them England, Belgium, Portugal, and Scandinavia.

Grasso says the concert will be shot with eight cameras for presen- tation on videocassettes “exactly the way it was—no over dubbing, no editing.” He says that “all creative is considered for the show itself.” The Goodyear blimp will also be on hand for aerial shots. Grasso adds.

“Spirit of ‘86” is the first IRS video release since the label’s 1983 compilation tape “Beast Of IRS,” which Grasso says sold only 5,000 copies. The label’s only other concert release was “Police Around The World,” sold 35,000 units, according to Grasso.

“Aftet those two releases we had decided to drop the video line, and to just wait to see what would happen in home video,” he says.

With the success of the IRS video, Grasso says he “wanted to make in order to approach the product to market spe- cifically to our audience, as opposed to throwing the product out to a wide audience.”

Grasso says IRS Home Entertain- ment’s new project, he notes, is a result of that decision. The compilation of highlights from IRS’ monthly MTV program.

Grasso says the Alarm video will be available through mail order, as well as retail—and it will be promot- ed on album inner sleeves and tour programs.

“The videocassette is another tool to enhance excitement for the band,” observes Grasso. “The second leg of their tour begins after the world- wide broadcast.”

Grasso sees a possible surge in sales for the Alarm’s latest album, “Strength,” as a result of the broad- cast. “At worst,” he says, “it will have created some impact,” he says.

Grasso says MTV is running a va- riety of promotions for the event. These include giveaways of free trips to concerts in 10 markets na- tionwide—including Boston, New York, Philadelphia, Chicago, Detroit, San Francisco. Retail and radio will be tied in as well, with posters, dis- plays, discount coupons, and local contests.

According to Grasso, the Alarm should have little trouble filling the U.C.L.A. outdoor venue for a free concert there two and a half years ago with General Public,” he says, “and because of the other IRS releases that have gone outside campus until the day before the show, we still did about 11,000 people. This time, it’s the band’s only show in L.A.”

MOIRA MCCORMICK

**Video Track**

NEW YORK

**ARISTA RECORDING ARTIST**

Whitney Houston becomes the lat- est act to use the historic Apollo Theatre for a video shoot. In the newly completed clip for her new single, “Greatest Love Of All,” Houston is said to re-live her first public performance. The work fea- tures a cameo appearance by her mother, Clissy. It was directed by Peter Israelson and produced by Jon Small for Picture Vision. James Gunti was serving as director of photography.

Some of the recent video pro- jects completed by N. Lee La- zary include: Brian Setzer’s “The Knife Feels Like Justice,” Oingo Boingo’s “Stay,” Ted Nugent’s “Little Miss Danger- ous,” Robert Tepper’s “Don’t Walk Away,” and Sheena Easton’s “Jimmy Mack.” The production company was also behind the scenes for John Cougar Mellenc- camp’s popular clip, “R.O.C.K. In The USA,” which employs authen- tic ‘60s performance footage. Appealing to the rock’n’roll star in everyone, Sony Magnetic Prod- ucts is sponsoring a “Know Your Music” consumer sweeps and dealer contest which offers the grand prize winner an all-expense-paid trip to L.A. and a guest spot in a video. To win, consumers have to answer five trivia questions about music on an entry form, which is available at participating dealers. No purchase is necessary. Entry deadline is April 30.

The latest company to jump on the fashion/music video band wag- on is Clairol with its clip for a new mousse and gel styling product called Paezz. Set to E.G. Daly’s new song “Say It, Say It,” from his new A&M album, “Wild Child,” the piece blends silent clips from 25 rock artists such as the Alarm, the Outfield, and John Waite, with four Clairol models. Jane Alt- schuler Productions produced and directed it.

**LOS ANGELES**

**STARSHIPS’ SLEDGED FOR “To- morrow Doesn’t Matter Tonight,” the band’s third single from its RCA album “Knee Deep In The Hoopla,” recently premiered on MTV. The group’s bassist, Francis Delia, who created the clips for the group’s last two smash singles “Sara” and “We Built This City,” “Tomorrow’ is (Continued on next page)**
This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer, production house, director. Please refer to information to Billboard, New Video Clips, 1315 Broadway, New York, N.Y. 10003.

BOYS DON'T CRY
I Wanna Be A Cowboy
Prince
McClintock/Young Productions
Camelo Cannellas

CHACKO
Once Bitten, Twice Shy
Charly/Playboy
Charly/Playboy/NOM
Rick Morel

CULTURE CLUB
Move Away
From Luxury To Heathen/Virgin Epic
Dr. Hollywood/Politics
Michael Sennawi

NEW

OTHER CITIES

C ANADIAN ARTIST Corey Hart's latest video, "Eurasian Eyes," was directed by Robert Quarley and produced by Allan Weinrib. Described rather gushingly as a "cinematographic dream," the imagistic clip makes use of dramatic sunsets, winter forest scenes, and dramatic lighting techniques. The clip is Hart's latest from his "Boy In The Box," album, available on Aquarius Records in Canada and EMI America in the U.S. Edited by Linda Moleski. Production companies and post-production facilities welcome to submit information on current projects. Please send material to Video Track, Billboard, 1315 Broadway, New York, N.Y. 10003.

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April 2 - 8, 1986

For more information, contact: Test, director of music programming, MTV. 1113 Avenue of the Americas, New York, N.Y. 10036.
**Montage Corp. Goes Into Liquidation**

NEW YORK—Montage Computer is liquidating its business as a manufacturer of the video and film editing system which bears its name, has gone into liquidation of its insiders’ group of companies in its San Francisco office here (Billboard, March 29).

Still, a spokesman for the firm says that owners of the Montage Picture Processor will not be left without service assistance. “Money is being provided to keep service in place on both coasts,” the spokesman says. “Also, a software manufacturer who is now being set up by Montage field service engineers.”

The liquidation is being handled by a San Francisco law firm, whose spokesman says he hopes that the liquidation will assist more lucrative return by pursuing ancillary income through these sectors. At Universal, he noted, basic semiconductor sales — a small portion of potential revenue.

Payment for talent used in industrial films, advertising jingles, and other work was made for the 18% interest payment. Universal also charges for providing music, both from existing libraries and on commission from area composers; brokering musicians used on a date; equipment rental on various outlets; and making the studio marks up when handling orders and deliveries, and even dry cleaning for filming gear.

David Porter of the Music Annex in Palo Alto, Calif., cited his business’ location in a secondary market and noted that he’s opening two主管部门 in rooms in a building that will buttress his agency and industrial contacts there.

**SPARS Panel Reveals A Variety Of New Sources For Earnings**

**Sound Investment**

A bi-weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

**ENHANCED REVIEW: The Review Room, GRP Records’ in-house recording studio, has beefed up its digital recording capabilities with the installation of a new Sony PCM-1630 two-channel digital audio recorder, which SPARS (Society of Professional Audio Recording Studios) executive director Francis Belding, who manages the room, has claimed as being a “multimedia” facility specifically designed to serve the needs of film.**

**DIGITAL FOR A SONG: Songbird Digital, the Synclavier rep for the South and Southwest (and one of only five authorized U.S. dealers for the computer keyboard system) reports major Synclavier installations: one at the Univ. of Miami, the other at Mokan Productions, a Kansas City, Mo., commercial studio. According to Songbird chief Richard Rich and Rich, the university’s system includes a sample-to-disk option, eight voices, music printing, script software, and a power supply for full MIDI operation. In the interest of cost savings, the system uses a 16-voice polyphonic sampling unit with sample-to-disk option, music printing, script software, and a unique eight-output feature that allows the Synclavier to be directly interfaced with the studio’s mixing console.**

**AN ARDENT ANNIVERSARY:** To celebrate its 20th year of operation, Ardent Recording of Memphis, Tenn., recently hosted a 20th anniversary party at its studio to show off its newest studio. The facility said its Studio B is the first all-digital facility there, and is the first in the U.S. to use Dolby Digital recording and a Solid State Logic SL 6000 Series E console with Dolby Recall. Ardent president John Fry says, “Early on, digital recording just wasn’t that great, but it has now passed the development phase, and become the practical method for high-quality music recording.”

**CONVERTING MADE EASY:** Sunnyvale, Calif.-based Vidicon Corp., a major West Coast custom-duplicating house, has dropped all extra charges for conversions to any of the international standards—PALS, SEACAM or NTSC. The firm says it was able to do this via the acquisition of a Merlin 800 Standards Converter, which allows volume production of video tapes in any international format at normal duplication rates. Vidicon claims that the extra costs normally incurred in standards conversion have now been eliminated. One of its clients is the Mokan Productions setup, which uses a 16-voice polyphonic sampling unit with sample-to-disk option, music printing, script software, and a unique eight-output feature that allows the Synclavier to be directly interfaced with the studio’s mixing console.

**Ready For ‘Music Videos And MTV Oriented Commercials’**

**S.F. Studio Expands To Compete With L.A.**

**BY JACK McDONOUGH**

SAN FRANCISCO—With the opening of its third stage sound and a new film production facility, San Francisco Studios says it’s now ready for a larger share of West Coast music video and advertising production projects.

Robertita Riley, a founder and CEO of the facility—claiming the largest sound stage outside Hollywood—says, “We founded the studio to accommodate the broadest variety of film production.” MTV-oriented commercials are very high on our list. Our Stage One was designed with that kind of work in mind.

The stage has become “very popular” with music video clients, Riley says, because “we are not just two stages in San Francisco; we are the only studio in Northern California that is geared to the kind of work that we are here.”

S.F. Studio’s Stage One has a three-wall high cyclorama (with curved floor and ceiling for “finishing” effects) and a 120-foot shooting wall. Says studio president Frank Fitzpatrick, "You can do a five-minute dollly shot down that wall without moving a thing. It’s great for big productions and dance numbers." In addition, a wall that separates Stage One from Stage Two (which is equipped with a 100-foot shooting wall) can be removed to provide a master shooting space of 14,400 square feet. Ceilings are 26 feet high.

The most significant music production carried out at the facility so far has been director Fraser De-la’s creation for “We Built This City.” Others have included the McVay-Vogt production on Kashif’s “Condition Of The Heart” (with angelique figures “flying” along the 120-foot wall) and Video Caroline’s work for the Cali’s new single, with bandsman Stoney Michael directing.

The new Stage Three, which Fitzsimmons describes as our “slave stage for commercials,” measures 35 feet by 60 feet, with recording bath, kitchen, and laundry fixtures for household ads.

A few clients include Ketchum, BBDO, and Foote, Cone Belding which has used the studio for spots for Dodge, Toyota, Oldsmobile, IBM, and others; Packard, Levi Strauss, and Pacific Stereo. Riley cites the IMB internal product promotion project as one with a “music video format.”

San Francisco Studios’ new screening theater augments a smaller conference screening room that is set up for 20 people.

“The need for a facility such as this in San Francisco was clear,” says Fitzsimmons. “Local ad agencies have clients here who will spend more than $300 million in advertising this year, 5%-8% going to music video. The Local ad agencies spend more on music video than in local production budgets. We felt that if there were a facility offering absolutely everything under one roof, that money would be spent in that field, you’ll get that business.”

The coverage of the 1986 SPARS business conference continues in next week’s issue with a look at key financial presentations.

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BILBOARD APRIL 5, 1986
BELINDA CARLISLE, lead singer for the Go-Go’s before they went solo, worked with producer Michael Lloyd at Heaven Recording Studios on her debut solo album for I.R.S. “Belinda,” Engineer William Orbit supervised remixes and fellow Go-Go’s alumna Charlotte Caffey chimed in on keyboards and guitar.

At Dustyowl Studio in Hollywood, producer Dennis Herring is working with Austin, Texas-based duo Timbuk 3 on their first album, also for I.R.S. Herring is recording British B-rides on Wall Of Voodoo for the label.

Rusty Garner was in at Westlake Audio overdubbing and mixing “Back To The War” for Private I/CBS artists The Staple Singers. David Byrne was featured on guitar. Also, Garner completed production and mixing for Cecil Parker’s debut single for the label, “I Need A Lover.” Ric Butz engineered both projects, assisted by Dennis Stefani.

Stanley Clarke has been working at Ground Control in Burbank, finishing overdubs on his upcoming CBS album with guitarist Ray Gomez. Clarke is producing with Csaba Petocz at the board. Also in the studio was Rick Moses, recording and mixing his upcoming German release on Teldec. Moses producing, Pat Cycone engineering. Finally, tennis pro/actor Dave Austin was in working on a project with producers John D’Andrea and Carmine Rubino. Rubino engineering, with Dan Nebenzal assisting.

MIDNIGHT STAR MIXED their Elektra album, “Headlines,” at Quadrasonic, Reggie Culloway produced, with Dave Ogrin, Mathew Kasha, and Bruce Miller at the controls. Also there, Camaeo has been in laying tracks for their PolyGram project with producer Larry Blackman and engineer Mathew Kasha.

Shep Pettibone has been busy in Shakedown Sound’s Studio A, mixing tracks for Nu Shooz’ project for Atlantic. And Run-D.M.C. have been working in Studio A, mixing a new single for Profile Records. Andy Wallace at the controls.

At Greene Street Studios, Eric Calvi has been mixing tracks for O.K. Savant. Producer is Brian Cullman.

Lots of news from Frankford/Wayne Mastering Labs. Recent projects include a Billy Ocean seven-inch single for Arista, “Sad Songs;” a new Flock of Seagulls album, and a new Latin Quarter album and 12-inch, both for Arista; and Level 42’s latest for PolyGram, “World Machine,” all mastered by Tom Conne. Meanwhile, Herb “the Pump” Powers Jr. completed the following: Animation’s 12-inch remix of “1 Engineer” for PolyGram; seven and 12-inch singles on the Winans for Warner Bros; and Sylvester’s “Living In The City” for Megatone Records; to name a few.

Kurt Blasow has been laying tracks at Brooklyn’s Rawson Recording for his seventh PolyGram album. Blasow also produced two songs for the new Pat Boys album. Akili Walker engineering on both projects, assisted by Cirland Noel. And Lester Bowie and the Art Ensemble of Chicago have been doing basic tracks for a new album. Walker again at the board, assisted this time by Randy Phipps and George Meyers.

Producer Joe Carroll recently completed spots for Wrangler Jeans at Sound Heights in Brooklyn. The spots feature Willie Nelson on vocals, and were written by Dave Colin. Vince Trauma engineered, assisted by Michele Reese.

At Evergreen Recording, Rob Stevens has been producing the group Boy Wonder and solo artist Stuffy Shmitt, both for One Stone Productions.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

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RADIO VIBES (Sweden)
RADIOVISION INTERNATIONAL (USA)
RAI (Italy)
RCA/ARIOLA
RCA RECORDS
RIAS/BERLIN
ROCK/AMERICA
ROCKPOOL PROMOTIONS
RTBF (Belgium)
RTL (France)
RTL (U.K.)
SCHAERF/THURLING (Canada)
SDR STUTTGART (Germany)
SECOND VISION (USA)
SER (Italy)
SES LUXEMBOURG
SKY CHANNEL
SONET (Sweden)
SWF BADEN BADEN (Germany)
SWISS TV
TELEVISION/RADIO AGE
TOCCA/TA (Spain)
VARA (Holland)
VERONICA BROADCASTING (Holland)
VIDEOMUSIC (Italy)
WDR (Germany)
WEA
WESTWOOD ONE
WIENERWORLD (U.K.)
DAVID ZARD PROMOTIONS (Italy)
ZDF (Germany)
ZOMBA/JIVE

THE MUSIC VIDEOS

A-HA "Hunting High And Low"
ARTISTS UNITED AGAINST APARTHEID "The Making Of Sun City"
AVA DHALGREN "Pain"
BLUE SUDE SHOES
"A Rockabilly Session With Carl Perkins & Friends"
BRITISH ROCK "The First Wave"
BRUCE SPRINGSTEEN "Glory Days"
THE CARS "Tonight She Comes"
CASH/NELSON/KRISTOFFERSON/JENNINGS "Highwayman"
CLARENCE CLEMONS "You're A Friend of Mine"
THE DAMNED "Shadow Of Love"
DIRE STRAITS "Brothers in Arms"
DWAYNE YOAKAM "Honky Tonk Man"
FAT BOYS "Hard Core Reggae"
GEMINI "Just Like That"
GLEN FREY "The Heat Is On"
GORDON LIGHTFOOT/BUFFY STE. MARIE
"Floating Over Canada"
HAROLD FALTERMEYER "Axel F"
HOWARD JONES "Like To Get To Know You Well"
JAMES BROWN "Living In America"
JEFF BECK "People Get Ready"
KIDSONGS "Cars, Boats, Trains And Planes"
KIDSONGS "I'd Like To Teach The World To Sing"
LARRY GOWAN "A Criminal Mind"
MADONNA LIVE "The Virgin Tour"
MICK JAGGER "Hard Woman"
MOVIELAND "Postcard To New York"
MR. MISTER "Kylie"
NIK KERSHAW "White Boy"
PAUL WINTER "Canyon Consort"
POINTER SISTERS "Back In My Arms"
ROCHESTER PHILHARMONIC ORCHESTRA
"March To The Scaffold"
TALKING HEADS "Road To Nowhere"
TIL TUESDAY "Voices Carry"
TINA TURNER "Private Dancer"
USA FOR AFRICA "We Are The World"
X " Burning House Of Love"
ZZ TOP "Rough Boy"

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PHONE
BVA Study Shows It's A Stable Year-Round Business
U.K. Video Rental Field Continues To Grow

BY NICK ROBERTSHAW

LONDON Consumer video rental business in the U.K. was worth some $460 million in 1985, according to figures compiled by the British Videogram Assn. here, up from $425 million in 1984 and $410 million in 1983. The BVA emphasizes its totals are estimates, extrapolated from a single week's rentals in each quarter. They include Value Added Tax and, more importantly, rental income from pirated product (30% in 1983, and 20% in 1984) accounted for about 15% of the overall market last year.

If pirated earnings are excluded, the figures for legitimate earnings are $287 million (1983), $339 million (1984) and $390 million respectively indicating a steady 15%-20% increase per annum. Average rental charges per night have remained static the last two years at about $1.70, having dropped from a $1.85 average in 1983.

A curious feature of the results is the even spread of rental activity across the year, which appears to contradict the notion that video, like records, is a seasonal business. In 1983, quarterly rentals varied between 4.1 million in the first and third quarters and 4.5 million in the fourth. Last year, the figures for the traditionally quiet third quarter and the normally strong fourth quarter were absolutely identical at 5.4 million units, though this may reflect an anomaly in the sampling techniques.

The BVA stresses the possibility of inaccuracies due to sampling on an untypical week, different calculations of the level of piracy, and other factors. But it concludes, "These figures are sufficiently accurate to show that the contracting number of U.K. video retailers have done a steadily increasing amount of business in the three years during which distributors' total sales were virtually unchanged."

WEA Chief's Forecast

German Growth Seen Slowly

HAMBURG Though the German record industry posted a 10% turnover increase last year, compared with 1984, the projected growth this year is unlikely to be more than 4%.

This warning against "euphoria" over last year's success comes from Manfred Zumkeller, WEA Germany managing director and a member of the board of the national IFPI group.

He predicts a continuing decrease in sales of singles "because of the high unemployment rate among young people." But because of a better supply situation this year, turnover of the Compact Disc sector should double again this year. "The CD boom is happening at the expense of normal-priced albums," says Zumkeller.

He contends that the share of international repertoire in the German marketplace will level out at around 80%. "But even so, German repertoire has improved its status considerably through such bands as Modern Talking and Alphaville."

Despite the overall turnover upswing last year, Zumkeller says it is unlikely for the market to be realistic and watch the negative signs in specific sales sectors. The single was down by 12% on 1984 figures, the standard album by 6% and the music cassette by some 10%. Mid-price albums were up 12% and the CD registered 125% increase.

Zumkeller says: "It's quite obvious that the standard album with its menu of new releases and big name artists is losing out against the CD."

The WEA head warns record companies about providing mid-price albums with contemporary repertoire and selling at $5 just to gain a fast high turnover. "Better to market the standard price music cassette in a more effective way. Using a new sales strategy, WEA has increased its music cassette sales by around 60%. We take the line that the CD is the equivalent of a hard-back book and the cassette is the paperback."

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PARTNERS REVERSE SALE OF GROUP TO KUNICK

Goldsmith & Simons To Reacquire Allied

LONDON Leading U.K. rock promoter Harvey Goldsmith and his partner Ed Simons are to buy back Allied Entertainments Group, the company they sold to Kunick Leisure last fall for about $10 million. Goldsmith and Simons claim that the buy back is related to widespread industry criticism of Kunick's South African connection.

Soi Kerness, whose Kersaf Investments runs the controversial Sun City resort in Bophuthatswana, owns 25% stake in Kunick. New group press reports here claim that international artists, including Stevie Wonder and Rod Stewart, have refused to work for Allied because of the South African link, and that a Wham! farewell concert planned for Wembley Stadium this summer will be handled by another promoter.

Criticism of Kunick's South African connection already has jeopardized the firm's planned acquisition of Nomis Management. The proposed deal precipitated the Wham! split (Billboard, March 6), and is unlikely to go through.

Of the Allied buyback, Goldsmith, president of the Live Aid Foundation and a trustee of the Band Aid Trust, says only: "We wanted to reassert control over our destiny within the international markets in which we work. This seemed particularly important since 1986 will see us getting involved in major projects including Queen's U.K. tour." (Continued on next page)

ETIC Challenges U.K. Levy

LONDON The European Tape Industry Council, representing major blank tape manufacturers, is threatening legal action to oppose the introduction of a U.K. levy on blank audio cassette sales (Billboard, March 15).

ETIC members say the tariff would be a new and unwarranted consumer tax and a breach of European law. They also fear that implementation of a British levy would encourage the EEC to adopt it as an organizational policy. A legal action against a government introducing such a charge would probably be based on the claim that the Treaty of Rome forbids the imposition of aids or levies.

Record industry group IFPI has reacted swiftly to the threat of legal proceedings, which it says is an attempt to influence the ongoing tape levy debate rather than a serious prospect. One spokesman says, "It's a propaganda point. We feel strongly that if such a case were brought to the European Court it would be unsuccessful."

"France and West Germany both operate levies already and no one has taken them to court as yet. They have shown that it is possible to draft a tape royalty law that conforms to the EEC Treaty and we have no doubt that Britain could do the same."
Japan Expected To Approve Singalong Club License Fees

BY SHIG FUJITA

TOKYO The Japanese government, via its cultural agency, seems ready to accept copyright society JASRAC's application to levy royalties on all public establishments with "karaoke," or sing-along, equipment.

As proposed by the Japanese Society for the Rights of Authors, Composers & Publishers, the deal covers both audio and video equipment and the royalty collection from bars, restaurants, clubs. It is now virtually certain to go into effect this summer.

JASRAC has been discussing this controversial issue with trade groups in the bar, cabaret, and hotel industries since the end of last year. It is putting its final detailed plan before the government ministry in the next week or so.

Trade organizations have not accepted the levy as outlined by the copyright society. Depending on size of establishment, royalty payments would vary from $16.50 monthly for the smaller venues up to those with 165 square meters of space. Larger establishments will be charged the same as halls which use live bands.

For those establishments with karaoke equipment that offers visuals, that is videotapes or videos, charges will be 50% higher, according to Izumi Usui, head of JASRAC's mechanical and publica-

tion rights licensing division.

He estimates there are about 200,000 bars and halls equipped with karaoke hardware and JASRAC aims to sign contracts with at least 40,000 by year's end.

The society plans nationwide exp-

lanatory meetings once the govern-

ment has approved the levy proposals. JASRAC considers the charges "quite low" in view of the fact that customers are charged from 55 cents to $1.10 for each song with karaoke accompani-

ment.

BUYBACK OF ALLIED GROUP

(Continued from page 62)

The buyback also involves invest-

ment bankers Alston Trust.

Allied is a partner—with Multiple Sound Distributors and Target Interna-

tional Pictures—in Video Gems, a newly launched budget video label offering movies, children's material, and music programs at $18.50 retail.

Says Simons, "The sell-through video market is assessed at $75 million-$90 million a year and is going to provide a major core business for Allied." Allied also has plans for a waterside retail and leisure development in London's dockland area, in partnership with the Trafalgar House Group, to be known as Port East.
TORONTO  Redmond Communications Ltd. has been awarded the lone remaining commercial FM license for the Toronto market. The firm plans to launch an easy listening station at 97.3 on the dial.

Redmond, which operates AM and FM stations in St. Catharines, Ontario, was given the license by the Canadian Broadcasting and Telecommunications Commission over a number of applicants, many of them broadcasting majors.

The station is to feature 65% instrumental and music and will transmit from the CN Tower using only a 4,000-watt transmitter, giving it a narrower audience than that of other stations.

The CRTC also granted a 15,000-watt license on FM to the Univ. of Toronto at 89.5 on the dial and an ethnic radio license to CIRC Radio Inc.

Those approvals constituted the last remaining licenses in the Toronto area.

CRTC Eases Regulation of Broadcasters
Former Ad Limitations Relaxed For Limited Period

BY KIRK LaPOINTE

HULL The federal broadcast regulator won't be regulating as much anymore.

In its bold attempt yet to strip away rules that govern Canadian radio stations, the Canadian Radio Television and Telecommunications Commission (CRTC) has greatly softened some of the more rigid conditions under which broadcasters operate.

For a two-year trial period, Canadian AM outlets will be allowed to carry as much advertising as they wish. Hourly limits on FM will be coming daily limits, meaning that drive time and other peak hours are bound to be chock-full of commercials if the Canadian broadcast community, particularly those in a marginal profit situation, the changed rule keeps a door ajar to bigger revenues.

And joint-licensee FM outlets which exceed 22% foreground and independents which exceed 14% foreground will not have any commercial restrictions whatever.

Meanwhile, the commission has allowed stations to develop a new code of ethics governing relations with disc jockeys. However, the commission is confining the discussion to the potential of程式化 advertising and is preventing compliance with the rules.

The CRTC is also considering the potential impact of this approach on programming. However, the commission is confident that the new code will help to reduce the regulatory burden on the selling practices of the industry.

The CRTC said it is "mindful of the potential impact of this approach on programming. However, the commission is confident that the new code will help to reduce the regulatory burden on the selling practices of the industry."

The new rules follow years and years of study and gradual progress in the area of regulations. The key rule that governs radio, the 30% Canadian content level for AM, remains untouched. However, the rule for more broadcasters was altered so they can get away with 7% CanCon.

The commission said, though, that it expects the rules to be met and exceeded. Why didn't the commission back away from the AM rule? After all, it has in the last year allowed several FM outlets to reduce their CanCon commitments to the bare minimum of 20% or near that level.

The commission summed up the CanCon rule, in place since 1971: "This rule reflects the commission's major policy objective of ensuring that Canadian artists have access to Canadian airwaves and maintaining support for the development of Canadian musical talent."

Meanwhile, in a separate notice, the CRTC stickhandled its way out of the messy business of beer and wine advertising. Although federal Health Minister Jake Epp earlier said he wanted such ads cut in half on the airwaves, the CRTC, in fact, proposes to reduce its regulations to only such ads. In the future, the CRTC will no longer have to clear scripts for such commercials.

Regulatory amendments were announced that would "preserve the general principle that this type of advertising should not promote the general sale of beer, wine, and cider."

The commission wants broadcasters and beer and wine businesses to develop a code of ethics governing the field. Comments on the amendments must be submitted by May 15.

The national debate was sparked last year when the CRTC demanded that some Quebec broadcasters reduce the number of spots for some beer and wine products that featured sports figures. The commission's policies prevented celebrities from selling ads. It's unclear how this new wave of self-regulation will accommodate the viewer's desire to sell beer and wine by well-known people and the commission's other concerns that such salesmanship could lead to higher use of beer and wine.

W.E.A. Shunning "Sleeping Giant" Reputation
"Metal" Success Speaks For Itself, Says President

TOORONTO “I think it’s time we started blowing our horn a bit,” says Stan Kulin, president of W.E.A. Music of Canada Ltd., perhaps the largest record company operating in the country and without question the least aggressive from a public standpoint.

Kulin says the company is about to wipe away an image with some parts of the business that W.E.A. is a sleeping giant owing much of its success to the breadth of its catalog, and that it couldn’t operate in Canada if its life depended on it.

When the Canadian Recording Industry Association (CRIA) recently issued its year-end list of certifications, the other major record firms had something to cheer about. W.E.A. came in at the top. Was it an off year? Far from it, Kulin says. Even though the company had a top five single in early March, its album by soft rock group Rainbow had little effect on the Billboard charts.

Phil Collins’ “No Jacket Required” is poised to become the next diamond album in Canada. It’s reportedly just inches shy of one million sales. ZZ Top’s “Eliminator” has cruised well past the seven-times-platinum (700,000) level, while Madonna and Prince both had half-million sellers in the year.

In all cases, and many more gold and platinum certifications, W.E.A. has done disproportionately well compared to U.S. labels with the same product.

“We still have a bit of a reputation that we only deliver hits that are given to us on a silver platter,” Kulin says.

“We are a lean company,” he says. “We are able to get the job done with 40% to 50% fewer employees than companies doing the same volume.”

Particularly unrecognized has been W.E.A.’s success with rock acts and emerging artists. The label recently became the first Canadian to garner gold or platinum status for a Dream Academy’s self-titled debut, but while Howard Jones’ “Dream Into Action” went platinum in Canada, a world first. With such acts as Los Lobos and the Cure, W.E.A. has been far ahead of other territories. Twisted Sister scored a half-million seller last time out, again well ahead of other countries.

And the label has had a great deal to show for its domestic signings and roster. Honeymoon Suite and Blue Rodeo are one of the few bands who have made it,

Juno for most promising group. There are high hopes for the second album from Idle Eyes, winner of last year’s Juno for most promising group. His first album was issued in the U.S.

Jane Siberry, distributed by W.E.A. through Duke Street Records, is about to be signed to Warner Bros. in the U.S. One to One, a W.E.A. artist through Bonfire, has had a top five single in each of the last five years and is about to have its first album issued below the border.

Sure signing K.D. Lang is perhaps the most eagerly anticipated of all Canadian artists this year.

KIRK LaPOINTE
**HOT 100 SINGLES SPOTLIGHT**

*An article from Billboard magazine featuring information on the Hot 100 singles chart for April 5, 1986.*

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**EIGHT NEW RECORDS** entered the Hot 100 this week, led by Culture Club’s “Move Away” (Virgin/Epic) at No. 68. Although the five highest debuts were by established artists, it is encouraging that three groups—all English—entered the chart for the first time. There has been concern that the lack of indie promotion would cripple efforts to break new groups, but Simply Red on Elektra, Fine Young Cannibals on I.R.S., and Boys Don’t Cry on Profile all managed to garner enough airplay to reach the Hot 100.

**STRANGE DOINGS AT THE TOP** of the chart this week. The No. 1 record, Falco’s “Rock Me Amadeus” (A&M), built up a massive lead with repeated gains in sales and airplay points, but Prince & the Revolution’s “Kiss” (Warner Bros.) made even bigger point gains to move from No. 5 to No. 3. It should challenge for the top next week. John Cougar Mellencamp’s “R.O.C.K. in the U.S.A.” (Riva), No. 4 last week, held steady in both sales and airplay points, but moved up to No. 2—thanks to declines for last week’s No. 2 and No. 3. Meanwhile, INXS showed strong point gains to earn a bullet with “What You Need” (Atlantic), but couldn’t catch the leaders and remained at No. 6.

**ANOTHER TIGHT area** of the chart occurred in the 20s this week. Jermaine Jackson moved from 26 to 24 with “I Think It’s Love” (Arista), and Dire Straits moved from 29 to 27 with “So Far Away” (Warner Bros.). Both had strong point gains.

**PHIL COLLINS** took Hot Mover/Airplay honors with “Take You Home” (Atlantic) for the third week in a row. The only other record to achieve this feat since we introduced the Hot Movers was “Rock Me Amadeus,” and that record certainly proved itself a winner. Bob Seger & the Silver Bullet Band, back on the chart after several quiet years, nabbed the Hot Mover/Sales title with especially strong points from the Midwest for “American Storm” (Capitol). At 93Q in Toledo, where Seger jumped from No. 21 to 9 on the playlist, PD Joe Thomas says, “Bob’s fans don’t always buy a lot of 45s, but this single is top 15 locally and I expect the LP to debut in the top five the first week out. Since the day we started playing it, it’s been top 10 phones. This is Bob’s backyard. When Bob rocks there’s nobody better.”

**IT’S ALWAYS great to see a record show renewed strength and regain its bullet. Three records rebumbled this week. The first one, “Your Smile” by Rene & Angela (Mercury) at No. 73, pulled in strong sales reports, and the record has now gone top five at WCZY-FM in Detroit and top 10 at Z-106 in Memphis. In the case of new Geffen recording artist Jimmy Barnes, his “Working Class Man” had better gains at radio than it had last week to move up seven places to 83. Also getting another shot was the Ozzy Osbourne single, “Shot In The Dark” (CBS Associated), which rebumbled at No. 84.**

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**FOR WEEK ENDING APRIL 5, 1986**

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**Billboard**

**HOT 100 SINGLES ACTION**

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**RADIO MOST ADDED**

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<th>Previous Hot 100</th>
<th>Added</th>
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<td>Rough Boy</td>
<td>Warner Bros.</td>
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**RETAIL BREAKOUTS**

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<td>MIAMI SOUND MACHINE</td>
<td>Bad Boy</td>
<td>EPIC</td>
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**OUT OF SLEEVE ONTO TURNTABLE**

**THE NEW SINGLE**

“OUT OF MIND OUT OF SIGHT”

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**VIDEO NOW PLAYING ON**

**BROADCAST AND CABLE FORMATS**

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**FROM THE GEFFEN ALBUM**

**OUT OF MIND OUT OF SIGHT**

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**Produced by PETER HARRISON**
Look for the Texas Label. Houston Mayor Kathryn Whitmire and country music veteran Willie Nelson, second right, officially proclaim "Crafted with Pride in Texas Week" to recognize the importance of the textile and apparel industry to the city and state. Also participating in the ceremony are, from left, Jerry Collier, president of I.C. Manufacturing Co.; Robert Swift, executive director of Crafted with Pride in the U.S.A. Council; and Bubba Steen, representing Governor Mark White of Texas.

Short Tales. Caedmon recording artist Shari Lewis, left, and her sidekick Lamb Chop introduce their first release, "Shari Lewis Tells Her One-Minute Bedtime Stories," at an exhibit at the recent Toy Fair in New York. Also shown is Caedmon's assistant sales director Lisa Dolin.

Jazzy Affair. Celebrating the Manhattan Transfer's recent performances at New York's Radio City Music Hall are, from left, group founder Tim Hauser, Atlantic Records chairman Ahmet Ertegun, Frankie Valli and group manager Brian Avnet. Valli, the Count Basie Orchestra and Jon Hendricks joined the Transfer on-stage during one of their two sold-out shows.

Platinum World. RCA Records exec award the members of Mr. Mister with platinum disks for their album "Welcome To The Real World" in Los Angeles. Gathered are, from left, producer Paul DeVilliers, RCA West Coast product manager Randy Miller, group member Steve Farris, group manager George Gzzo, group member Richard Page, RCA vice president of West Coast A&R Paul Atkinson, group members Pat Masteletto and Steve George, RCA vice president of U.S. & Canada John Ford, and engineer Lois Oki.

Broadway's Royalty. Cleo Laine, left, currently starring on Broadway as Princess Puffer in "The Mystery Of Edwin Drood," is greeted backstage by her longtime friend Princess Margaret following a recent performance. The show's performers presented Britain's royal family member with an autographed copy of the cast album, which is not available in England.

Patti and Oscar. Patti LaBelle attempts to get "Oscar the Grouch" to smile while taping an upcoming Sesame Street segment for PBS. LaBelle's performance features two new songs written for this special visit with the Muppet.


Hometown Applause. Pat Benatar is presented with a special plaque in recognition of her "world-wide achievements" by Nassau County's special assistant to the chief executive officer Dan Michaels, left, following her recent concert at Long Island's Nassau Coliseum. She is on the road supporting her latest album, "Seven The Hard Way." Also pictured are Benatar's husband and lead guitarist Neil Geraldo, right, and manager Rick Newman.
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The Hot 100 A-Z Publishers/Performance Rights Sheet Music lists the publishers responsible for the performance rights of the songs listed in the Hot 100 chart. These publishers hold the rights to license performances of the songs, typically through ASCAP, BMI, or SESAC. The list is divided into alphabetical order by publisher, allowing users to identify which publisher holds the rights for each song.
SPOTLIGHT
Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review. Studio albums for review to Sam Sutherland, Billboard 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway, New York, N.Y. 10036. Country albums should be sent to Billboard, 14 Music Circle East, Nashville, Tenn. 37232.

ROBERT TEPPER
No Easy Way Out
PRODUCERS: Zechez, Scriccioli; Sire/Buena Vista. Time Warner. O.11273

Title track and first single (already available on the soundtrack to "Rocky IV") have been an auspicious debut for singer-songwriter Tepper. Album holds the promise of several more singles, most notably "Don't Walk Away" and "Dont Look Back," with similarly punchy production by Scriccioli and powerhouse vocals by Tepper. Has to be considered a serious contender.

MARIAN GAYE
Motown Remembers Marvin Gaye
PRODUCERS: Kartier, Various. T DISPLAY 611273L

Third posthumous release of previously unavailable material by the great soul singer is clearly the best—and most championable—to date. Extended single, "The World Is Rated X," is one of the latest recordings on the album (1971) and features massive overdubs, yet manages to enhance rather than bury the singer's unique style. The result affirms his entire career as a Motown solo artist, including a duet with Kim Weston.

SONGS FROM THE ORIGINAL MOTION PICTURE ABSOLUTE BEGINNERS
The Musical

PRODUCERS: Crise Lange, Alan Rickman. Columbia. W.172182

The forthcoming movie musical derived from a novel by Colin MacInnes animates its late '60s milieu with songs from David Bowie and Ray Davies, who know the turf best—band, along with Sade, Styke Council, Jerry Dammers, and other younger performers, plus veteran jazz stylists Gil Evans and Slim Gaillard.

KATRINA & THE WAVES

Waves

PRODUCERS: Katrina & the Waves, Pat Collins, Scott Phipp. Capital B.112478

The Anglo-American quartet's sunny, sturdy slant on classic rock is well served on this second American release, which again serves up confident pop-rock powered by Katrina Leskanich's powerful vocals. Single contenders start with "Is That It?" and "Tears For Me."

ALBUMS

SPOTLIGHT
Joe Jackson
PRODUCERS: David Riebersler, Joe Jackson. A&M SP-5021
Jackson takes an ambitious approach to this set of 15 new songs, digitally recorded during a special set of live concerts and spread over three LP sides or an extended cassette. Tithe aside, the music veers from the international flavor of his recent work to focus on a leaner, more rock-infected attack. Special price and multi-lingual booklet insert will be frosting on the cake, although there's no obvious single standout.

JOE JACKSON
Big World

PRODUCERS: Joe Jackson. Atlantic 81646
Trumpet great scored well with his previous release on GRP, and like that session, "Closer To The Source" reflects Dizzy's willingness to combine his own style with present pop trends. Album features guest shots by Branford Marsalis, Marcus Miller, and an extended (and incredible) jazz harmonica solo by Steve Wonder. Release of a single, "You're No. 1 In My Book," indicates where Atlantic wants to take this package.

DIZZI GILLESPIE
Closer To The Source


Country

DON WILLIAMS
Don Williams/Slug Bob McKee
PRODUCERS: Don Williams, Gary Hendry. MCA MCA-5697

No songwriter/performer combination is more perfectly matched than these two talents. McKee played an early role in Williams' success with "Amanda" and "Come Early Morning," and that influence has continued to be felt all the way through "Good Ole Boys Like Me" and "It Must Be Love."

CONWAY TWITTY
Carney Tawty—Songwriter
PRODUCER: Owen Brady. MCA MCA-5700

This album is one of the first MCA singer/songwriter collections of previously released hits. And it's a needed reminder that Twitty is as mighty a writer as a singer. Includes "Hello Darlin'" and "You're Never Gonna This Far Before," and "I've Already Loved You In My Mind."

MERLE HAGGARD
Merle Haggard—Songwriter

PRODUCERS: Various. MCA MCA-5698

Uselessly for MCA, Haggard did not write his best songs while he was in that stable, a fact shown clearly here. None so, this album sparkles with the "Rusty Saw," and "It's Been A Great Afternoon."

JAZZ/FUSION

DUVORAK: SYMPHONY NO. 1

SCHERBER: CAPRICCIO

Cleveland Orchestra, Donalny
London 414 422

Over what above idiosyncratic readings, listeners will be seduced by the warm and full sound, and a probing clarity that none but the most disciplined orchestral ensembles can weather without revealing weaknesses. None here, however, and a sense of demonstration caliber.

SCARLATTI: SONATAS

Alexi Weissenberg, piano
Deutsche Grammophon 45 851

Together with a companion Debussy album, this serves as an auspicious label debut, with Weissenberg making an irresistible argument for the color and excitement an inspired pianist can bring to these harpsichord works. The 15 sonatas are canonically chosen for effectiveness and variety.

www.americanradiohistory.com
CULTURE CLUB
Movie Away (6:10)
PRODUCERS: Peter Wyman, Jeff Matske
WRITERS: Culture Club, P. Rivel
PUBLISHER: Virgin/ASCAP
Airplay: San Francisco, Miami

Ex-summer member could write the text on image-building; followup to "The Color Of Success" continues to amplify the persona made familiar in "Purple Rain."

Tweek
I'm Gonna Make You Sweat (Part 2) (5:00)
WRITERS: Zapp, Trevor, Jay Smith
PUBLISHER: Zapp/ARMS, BMI

One of Nashville's most prolific songwriters takes his turn at the mike; a smokin' voice with shades of Michael McDonald, joined to a solid contemporary country arrangement.

NICKY ZONE
Tears Of Rain (3:37)
WRITERS: Scott De Pasquale
PUBLISHER: ASCAP

Impressive heartland folk-rock by California club veteran and American Song Festival award winner; reference points start with Petty, McLean, Springsteen, but the charisma is quite individual. (714) 286-6119.

HAUNTING
She's Gone (4:10)
WRITERS: Love's, Howard, D. Collins
PUBLISHER: Coca Cola, BMI

A dash of the novelty factor and a tendency to audio excess, joins the latter LP's title track in the ultimate country dance hit. (212) 861-4900.

COUNTRY
The Judds
Love Is All We've Got (3:57)
PRODUCERS: Dean Dillon
WRITERS: Jerry Laseter, David Malloy
PUBLISHER: EMI/MCA

A/C
Gotta Learn To Live Without You (3:48)
PRODUCERS: Kent Robison, Michael Johnson
WRITERS: K.J. Rogers, R. Meza
PUBLISHER: BMI

French Davis: his country introduction via two top 10 duets with Sylvia, the former pop vocalist offers a snappy, energetic solo effort.

GORDON DOD
These Old Song (3:57)
PRODUCERS: Ron Cornelius
WRITERS: G. Davis, D. Mowry
PUBLISHER: Sony/Tree, BMI

A southern track and an interesting first. (404) 205-6862.

DAVID PARSON
Break Out The Good Stuff (2:50)
PRODUCERS: Gary Castle
WRITERS: Jason, J. Jones
PUBLISHER: Warner Bros., BMI

Parson can stand genuine beer but names-need love. Contact: Box 10671, Atlanta, Ga. 30320.

CODY MICHAEL
She's Gone (2:15)
PRODUCERS: Patty Parker
WRITERS: Van barley, R. Barnes
PUBLISHER: White Cat, ASCAP

C очередного (305)

Attractive new treatment of a time-honored theme. (913) 631-8600.

DANCE
Sawyer Brown
I Love You (Again) (3:25)
PRODUCERS: Sawyer Brown
WRITERS: E. Marvin, D. Forton
PUBLISHER: Sony/Tree

Domestic release of Italian hi-NRG import. Contact: (212) 456-5000.

TELEVISION'S GREATEST HITS
Jana, Get Me Off This Crazy Thing (4:40)
PRODUCERS: Dave Evrigen, Ivan Ivan
WRITERS: not listed

The ultimate in middle-American hip-hop; a "maga-mix" of TV themes and silly dance-overs. Label based in New York.

TIREZ TIREZ
Get It Back (4:11)
PRODUCERS: B. Yosef, J. Resnick
WRITERS: E. Yosef, B. Peretz
PUBLISHER: Sony/Tree

Avant garde composer Mikel Rose's rock incarnation, record's hypnotic lyrics should draw Talking Heads fans at least.
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*Albums with the greatest sales gains this week. (CD) Compact Disc available. * Recording industry Almanon. Of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of one million units.*
Television Down Under. Major label executives in Australia join forces for the first time to market compilation albums via television campaigns. The first product from the new pact will be released in May. Shown at the launching ceremonies are, from left, Bruce McKenzie, managing director of PolyGram Australia; Denis Handlin, managing director of CBS Australia; Brian Smith, managing director of RCA Australia; and Paul Turner, managing director of WEA Australia.

Lifelines

BIRTHS
Boy, Judd Harris, to Leslie Rosen and David Pinenberg, March 10 in Los Angeles. Mr. Pinenberg is assistant to EMI America Records president Jim Mazzara.

Girl, Courtney Leigh, to Steve and Dale Apple, March 18 in Philadelphia. He is executive editor and co-owner of Video Insider magazine. She is an artist.

DEATHS
Reginald Dowell, 57, of cancer, Feb. 10 in Jackson Heights, N.Y. He was former executive secretary of the New York Local of the American Federation of Television and Radio Artists, AFL-CIO, and Eastern regional director of the National TV and Radio Performers Union.

EXECUTIVE TURNTABLE

was head of sales and marketing for Recreational Products Manufacturing.

Video Arts International in New York appoints the following: Glenn Smith as vice president of national marketing; Marc Jacoby, director of consumer marketing; and Jim Franz, merchandise manager.

Bob Jeffers is promoted to director of product development for Video Associates in Hollywood. He was national sales manager.

TRADE GROUPS. Jim Fischel is promoted to vice president/executive director of the Recording Industry Assn. of America (RIAA) in New York. He was executive director.

PUBLISHING. Danny Strick is named vice president of MCA Music in New York. He was head of independent label promotion at CBS Records. His specialty was the sale of direct sales of CDs through radio stations, retail stores, Internet retailers and direct-mail operations.

Robin Feather Blackwood is appointed creative director for Famous Music Corp, in New York. She was promotional director in the pop division for JML/Johnson/Columbia Pictures Music.

Merit Music Corp. elevates Mason Cooper from professional creative manager to West Coast vice president in Los Angeles.

PDI AUDIO/VIDEO. Sony Professional Audio Division names Gary Rosen and Rick Plushner Eastern and Western regional managers of digital audio, respectively. Rosen was an independent audio consultant. Plushner was head of Sony's digital audio division on the West Coast.

Jim Williamson is appointed Studer field service engineer for Studer Revox America in New York. He was maintenance engineer at Sigma Sound.

Martin Audio Videc Corp, in New York names Tom Cahill senior technical service engineer and Gary Hall sales engineers. They were both with the Digital Audio division of Sony.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1315 Broadway, New York, N.Y. 10011.

APRIL
April 9-13, 44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society, Sheraton Park Central Towers, Dallas, (800) 693-8465.
April 12-16, NAB Annual Convention & International Exposition, Dallas Convention Center (214) 329-5300.
April 14, Academy of Country Music Awards, Knotts Berry Farm, Orange, Calif. (213) 462-2551.
April 16-17, Country Music Assn. Board of Directors Meeting, Chicago, (312) 244-2590.

MAY

JUNE
June 1-4, National Consumer Electronics Show, Chicago. (202) 457-8700.

JULY

Grass Route covers the independent music scene; see page 42

**...newsline...**

**DANCIN' U.S.A.** is the name of a new one-hour countdown show starting this Saturday (6) on cable's U.S.A. Network. Originating from Philadelphia, the show is a production of Mike Nise's Nise Productions and Dancin' On Air Productions. According to Nise, the long-term plan includes options to expand the show to two hours on Saturdays and to create a daily segment.

A LOOK AT HOME VIDEO is on tap at the monthly meeting of the music and performing arts unit of B'nai B'rith next Tuesday (8) in New York. The speaker is Jon Pesinger, president and CEO of Vestrin Inc. The meeting will be held at the Sutton Place Synagogue, 225 E. 56th St. A buffet supper will be served at 5:45 p.m.

THE NEW YORK BOARD OF TRADE pays tribute Monday (7) to Ed Cramer, BMI executive director; Ahmet Ertegun, chairman of Atlantic Records; and George David Weiss, president of the Songwriters Guild of America. A black-tie event at the Pierre Hotel, under the banner of “A Celebration Of Music In New York,” will honor the three for “...their leadership, dedication, and service to the music industry and their valued contribution, through the music industry, to the economic welfare of New York.” Entertainment will feature the Count Basie Orchestra with Thad Jones, with comedian Robert Klein playing MC.

PETE KEEPPNEWS, the music journalist and Billboard contributor, has joined ASCAP's popular awards panel. He and five other panel members--a semblable semi-annually to determine special monetary awards to ASCAP members whose works have "unique prestige value" or which are performed substantially in the media not surveyed by ASCAP.

**New Companies**

Kkesh Records, an independent label and subsidiary of Nan & Associates Inc., formed by Nan Spicer. First release is "You Are My Sunshine, You're Mine," featuring Ronnie Lovejoy. P.O. Box 37, Tuskegee Institute, Ala. 36088; (205) 727-3921.

Young Systems Limited, formed by Dennis Young and Andrea Calzone. Company offers a computerized inventory control system for home entertainment retailers, record dealers, one-stops, and distributors. Young Systems also offers consulting services in the areas of inventory control, tracking, and related issues. P.O. Box 720387, Atlanta, Ga. 30358; (404) 993-3653.

Lobeline Communications, a promotion and marketing firm, founded by Phil Label. 1735 Sunset Blvd., Los Angeles, Calif. 90210; (213) 859-3990.

**MCA Distributes Gold Mountain**

LOS ANGELES. MCA Records has concluded a worldwide distribution, promotion, and marketing agreement with Gold Mountain Records, signed last week by shipment of the first album delivered to MCA under the deal.

The pact, jointly announced by MCA Records and Music Group president Irving Azoff and Gold Mountain founder/president Danny Goldberg, finds Goldberg's label switching from its initial base at A&M Records to the Universal City entertainment conglomerate. Initial MCA Gold Mountain product is the second album by rock group Keel, titled "The Final Frontier." Future releases from the label will be announced shortly.
CHARITY EVENTS VIE FOR SPOTLIGHT
(Continued from page 1)

Watch for BILLBOARD SPOTLIGHTS
in April and May

SPECIAL INTEREST VIDEO
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AUDIO FOR RADIO
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MALL RETAILING
INVENTORY MANAGEMENT
HEAVY METAL
WEST GERMANY
VIVA PUERTO RICO
RECORD MERCHANDISING
AUDIO BOOKS
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whereas the others are strictly celebrity-driven.”
Kraken notes that 1,000 celebrities have signed up to participate in Hands Across America, but adds that relatively few are from the rock world. “Rock stars have been just fair at coming to this project,” he says. “They’ve always been the hardest ones to get, but now the rock star market is inundated [with charity events]. Fortunately a lot of actors and athletes have signed on and we don’t have to rely on just the music community.”

Jack Healey, executive director of Amnesty International USA, agrees that there is a perception that the charity market is over-saturated, but argues with that perception. “With a country of more than 200 million people—the leader of the free world—I don’t understand all this talk about saturation. So there’s a Pro Peace March and a Hands Across America: It seems that if we have more than five charity events, people start saying there is a saturation. I resent that.”

“The fabric of the American people is just beginning to be worked for good things. I think the talk of saturation is a little too cynical.”

Still, Healey acknowledges that there had trouble getting American bands to commit to play the Amnesty International benefit concert set for June 15 at Giants Stadium in New Jersey. The show is being headlined by Elton John.

Tony Verna, who directed last year’s Live Aid broadcast and is also overseeing the anti-drug Concert That Counts (for the South African charity, S.A.G. Relief), says the key to the success of each event is the cause. “Just like the right time and the right credibility, I think they’ll come and support it, whether they’re Live Aid’d or not,” he says. Verna concedes that there has been some saturation. “Too many fund-raisers hit the market where people had to keep going to their walls,” he says. “It’s not asking that [in the Concert That Counts]. This is more about awareness and raising social consciousness.”

The Concert That Counts is set to feature three top acts by satellite: Mr. Mister from Japan, James Brown from France, and John Den- aver from Australia.

Rick Brenecki, who is organizing the Home Aid concert to help the homeless of New York, says the current glut of charity events is one of the reasons he postponed Home Aid from March 13 until October 28.

“Spring has turned into the spring of charities,” he says. “I like the fact that people are becoming aware and conscious of motives other than profit, but it does make it tough, because it puts us in competition. Who’s to say whose cause is more important?”

Brenecki suggests that record labels are becoming wary of charity projects, fearing that people can get tired of bands and the event doesn’t hurt us in terms of organizing and cutting the record (“Not A Hand- out, Just A Hand,” with Robert Plant, Black, Richie Havens, and Peter Yarrow), but in terms of involving a label, there definitely is caution. When you ask labels to work for less than their normal profit mar- gin, they don’t like it so much.

Home Aid isn’t the only charity event postponed this year. A Los Angeles show to benefit the Ameri- can Foundation for AIDS Research, originally planned for spring, has been postponed back to fall.

“We wanted to do a big event and we just weren’t prepared at this time,” says Bill White, the foundation’s director of development and planning. “We decided that it to properly and to get the right artists, we’d have to push it back.”

Other events have been cancelled outright. An Anti-Apartheid Jam, set for April 16 in Nashville, was cancelled last week due to a skimpy roster and low ticket sales.

Larry Weinstein, who is organizing the Veteran’s Unity Festival at the Los Angeles Coliseum on March 26, says that the climate for charity events has changed considerably since he began planning the show two years ago.

“For quite a while, it was like banging our heads against the wall. The possibilities were just getting away. People were coming to see that this was possible. But when Live Aid happened, peop- le with a sudden started to be more receptive to the idea. Now, with the show just around the cor- ner, the obstacle we’re running around is that so many events have sprung up lately that agents have been in- undated with offers.

There are too many events out there and agents and managers are just flooded with so many of them that they don’t know what’s real and what’s not.”

Weinstein also says charity events have been poorly organized, casting a dark shadow on the others. “It gives a bad name to other events that may be legitimate,” he says. “All of a sudden, artists and managers become very careful.”

Meanwhile, the producer who masterminded the entertainment at the 1984 Olympics, is now overseeing the festivities for the July 4 unrest in Los Angeles, planning for the July 4 unrest in Los Angeles.

“We decided that it to properly and to get the right artists, we’d have to push it back.”

“We don’t want to do this. But if they’re different enough and people are interested in the causes, they’ll be successful.”

Deborah Triselli, who organized last week’s We Belong To The City benefit to aid the homeless and hungry in Los Angeles, expresses concern that the proliferation of charity events might cause burnout. “It becomes the chic thing to do, so everybody jumps on the band- wagon,” she says. “We need to know that this is ongoing.”

METROMEDIA SELLING RADIO OUTLETS
(Continued from page 1)

do executives as his partners.

And the development comes in the same week that Katz Communica- tions agreed to sell its 11 radio out- lets to a group led by in-house execu- tives (separate story, page 10).

Morgan Stanley is also involved in arranging financing for that $68.3 million deal.

Accord to Sharon Armbrust, an analyst for the Carmel, Calif., media research firm Paul Kagan & Associates, the price paid for Metromedia is “by far the highest” paid for a radio group. One year ago, a large city broadcast his- tory by announcing its $37.6 billion purchase of ABC Inc. Armbrust says her firm’s estimate of the radio group breakdown on the ABC merger was $265 million.

Brazell says he approached Metromedia president and chairman John Kluge a year ago, when Kluge sold six TV outlets to Rupert Mur- doch. At the time, Brazell says, Kluge wasn’t interested in selling the radio outlets. On March 5, Bra- zell recalls, he and Kluge reached a deal, which “only took an hour.”

The transaction is still pending fin- al financial arrangements and ap- proval by the Federal Communica- tions Commission. When cleared, the deal will give Brazell and com- pany a presence in six of the top 10 markets, including some leg- endary properties.

That list is topped by NWEW- AM-FM New York. The AM outlet went on the air in 1934, and a year later became the home of Martin Block’s “Make Believe Ballroom.” The station, which now airs mainly big band music and New York Giants football games, pulled a re- version to the hits that were first heard in the fall Arbitron.

NWEW-FM, which refers to itself as the “home of rock’n’roll,” is one of the first outlets to adopt the album rock format, which it has car- ried since 1967. Unchallenged as a Golden-rock station beting, it was the station when WPLO, album rock format for the first time in 1955, and last year, when WYRK adopted AOR, NWEW-FM drew a 4.1 share in the fall book.

The rest of the Metromedia prop- erties involved are two Philadelphia stations, market leader WMMR and WIP-AM; original Southern Califor- nia rocker KMET Los Angeles; WASH-FM Washington; WWAB-FM Tampa/St. Petersburg.

According to Brazell, moving off any of these properties in order to finance the deal “is not part of the plan.”

“We have some work to do on WIP and WASH,” Bazell says, but otherwise, “We don’t anticipate any changes in station operations.”

Metromedia program directors appear to be happy about the in- house buy. Drawing from his AOR medium, WMMR PD Ted Utz quips, “It’s ‘meet the new boss, same as the old boss.’” The development, says Utz, “means that Metromedia Radio will be an entity unto itself. We think it will make us even more ag- gressive than we have been in the past.”

NWEW-FM program director Charlie Kendall echoes Utz’s enthu- siasm about the possibilities inher- ent in the move.

Speaking of the new company’s growth potential, Kendall relays the story of Brazell joining Metromedia in 1967 as a news anchor and asking in his entrance interview, “Are there more growth opportunities here?”

Metromedia Inc.‘s WCBS Balti- more “was not offered in the deal,” says Brazell, and Metromedia Inc. officials were not available to ex- plain why. KHOW Denver is still technically a Metromedia outlet, as its $11 million sale to Sillerman Communications (Billboard, Nov. 16) is still pending FCC approval.

UPCOMING CHARITY EVENTS
Here is a partial listing of the major charity events planned for 1986.

The Concert That Counts (to combat drug use, L.A.) . . . . April 26
Pro Peace March (N.Y.) . . . April 28
Hands Across America (to combat hunger in the U.S.) . . May 25
Veteran’s Unity Festival (L.A.) . . . May 26
Southfield (to combat African hunger) . . . June 7
Late May Amnesty International (East Rutherford, N.J.) . . . June 15
What’s Friends Are For (for AIDS research, S.F.) . . . June 29
Home Aid (to benefit the hungry and homeless in N.Y.) . . October 5

www.americanradiohistory.com
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<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (USG)</th>
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<tr>
<td>Black Sabbath Featuring Tony Big Jimmy Barnes</td>
<td>MORRIS DAY • URN/BRO. 25320 (8.98)</td>
<td>COLOR OF SUCCESS</td>
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<tr>
<td>Pia Zadora (sel)</td>
<td>THE CALL • LITA LISTA 69040/69100 (8.98)</td>
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<td>Barry Manilow</td>
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<td>Jimmy Barnes</td>
<td>BIG AUDIO DYNAMITE • COLUMBIA BC 42020 (8.98)</td>
<td>THIS BIG AUDIO DYNAMITE</td>
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<tr>
<td>Jimmy Barnes</td>
<td>PUBLIC IMAGE LTD • ELECTRA 66336 (8.98)</td>
<td>ALBUM/CASSETTE</td>
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<td>Stevie Ray Vaughan (sel)</td>
<td>STEVE RAY STEVE RAY • RCA 42002 (8.98)</td>
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<td>ANTI- • GRINDHARD GHS 112 (8.98)</td>
<td>RED SO RED THE ROSE</td>
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<td>Phil Collins</td>
<td>PHIL COLLINS • ATLANTIC 35049 (8.98)</td>
<td>FACE VALUE</td>
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<td>Robert Lamm</td>
<td>MUSIC FROM BILL COSBY GOING TO WASHINGTON JR. • COLUMBIA LC 47020 (8.98)</td>
<td>A HOUSE FULL OF LOVE</td>
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<td>Soundtrack (sel)</td>
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<td>WHITE NIGHTS</td>
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<td>John Cougar Mellencamp</td>
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<td>Dennis DeYoung</td>
<td>DENS OF DEVOTION • U.S. 1100 (8.98)</td>
<td>BACK TO THE WORLD</td>
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<td>George Winston</td>
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<td>Teddy Pendergrass</td>
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<td>Twisted Sister</td>
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<td>THE HEART OF THE MATTER</td>
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<td>Vanilla Ice</td>
<td>CLANNS • GRUNGEWARE GLS 1034 (8.98)</td>
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<td>Billy Joel</td>
<td>BILLY JOEL • CAPITOL 24089 (8.98)</td>
<td>UNDER A RISING MOON</td>
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<tr>
<td>George Clinton &amp; Parliament</td>
<td>THE CALL • WINDHAM HILL 1-3525-9 (8.98)</td>
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<td>Kate Bush</td>
<td>KATE BUSH • WINDHAM HILL 22-7170 (8.98)</td>
<td>SEAMLESS</td>
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<td>Barry Manilow</td>
<td>BARRY MANILOW • ACA 1-7064 (8.98)</td>
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<td>Gary Moore</td>
<td>GARY MOORE • WINDHAM HILL 12-8036 (8.98)</td>
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<td>Lionel Richie</td>
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<td>Aretha Franklin</td>
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<td>Northern Lights</td>
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<td>Caravanserai</td>
<td>CARAVAN OF LOVE • WINDHAM HILL 1-3525-9 (8.98)</td>
<td>ROCKETSHIP Yertificate</td>
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**TOP POP ALBUMS - A**

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After Oscars, ‘Spider Woman’ Looks Like A Home Video Winner

BY JIM McCULLOUGH
LOS ANGELES “‘Kids Of The Spider Woman,” due for home video release April 9 from Embassy Home Entertainment, appeared to benefit most from last Monday’s (24) Academy Awards show, as William Hurt won the best actor Oscar over heavily favored “Prizzi’s Honor” star Jack Nicholson.

Other immediate video beneficiaries of Oscar exposure include Paramount Home Video’s “Witness,” which won two awards, for best film editing and best original screenplay; and Vestron’s “Cocoon,” for which Anjelica Huston won the best supporting actress award. For now, “Prizzi’s Honor,” which is already in the stores, seems to enjoy an edge over other Oscar winners. Several top winners—including “Witness,” “Kids Of The Spider Woman,” and “Cocoon,” which won for best supporting actor (Ameche) and best visual effects—are scheduled to reach shelves in the near future.

Distributors were solicited just prior to Oscar night for “Witness,” which was nominated for eight awards. Speculation is that “Witness” will ship close to 200,000 units.

Overall, however, a spot check of video retailers, distributors, and manufacturers found them downplaying the significance of the Oscar telecast in terms of its impact on sales.

The real impact, according to Chaz Austin of Coast Distributors in Los Angeles, seems to come in secondary markets where the Oscars appear to have more meaning than in the often jaded major markets.

“It always creates a little interest,” he says. “Maybe a 10% factor nationwide. It’s like cable. People get concerned because a movie appears on pay television, but many consumers still miss it and rent anyway. In our situation, the biggest impact is the ‘Prizzi’s’ movie. The ‘Spider Woman’ is coming out shortly, it will benefit.

‘The Oscars always benefit the relatively unknown films. With ‘Out Of Africa,’ it’s hard to see a direct impact because it won’t be released

SELL-THROUGH VIDEO PROGRAMS

(Continued from page 1)

cashflow demand on all of our parts to support all of these programs,” Signor says. “We can sell our control of the 178-store Camelot Music chain.

“It obviously is a problem,” agrees Frank Barnako, owner of The Video Place chain and former president of the Video Software Dealers Assn. Almost every major home video manufacturer has a promotion under way or scheduled to be launched soon.

Top programs for spring are MCA Home Video’s “Be A Movie Mogul!” Warner Home Video’s “Comedy From A To Z!” the extended Paramount “25 For 25”; RCA/ Columbia’s “Take 20”; and CBS/ Fox Video’s “Five Star.” As well, Embassy Home Entertainment’s “It’s In The Stars” has been extended through April. From Warner Home Video, promotions usually continues to flow onto the marketplace for some time after a drive’s original finish date as distributors sell off their inventories.

A key irritant to Barnako and other retailers is limited-return policy.

“Some retailers are limited-return policy. They are afraid of the fact that it’s not going to have the impact it should.”

For Savage, “The answer is more cop-dollars.”

Manufacturers concede that cherry-picking will take place. CBS/Fox Video group vice president of sales Bob De Lellis advises that stores carry “the titles they feel have most appeal to their customers.”

As for cop-funds and returns, the retailer is usually only paid if the distributor, not the manufacturer, says De Lellis. “Returns to the retailer are purely a function of the distributor program. They do not need to contact their distributor on the basis of the feeling they have.”

In CBS/Fox’s case, he says, “We’ve felt we’ve covered that base with our ‘swap’ distribution. This is a result of the comparison ‘slam’ that allows the trading of 25% of the programs in one segment for 25% of the tiles in the next.”

Assistance in preparing this story was provided by Geoff Mayfield in New York and Jim McCullough in Los Angeles.

Nashville Network Premiere Will Air The Complete ‘Promiseland’

Nelson Offering Is A Video With Something Extra

NASHVILLE Willie Nelson’s newest video, “The Promise- land,” premieres on the Nashville Network Monday (31) in a version that includes an extra minute of footage that may not be seen when it airs on other outlets.

The video, shot at the beginning of the video, is in “news- reel style,” says Jerry Bailey, manager of press information for TNN. “There are black-and-white shots of atrocities of Hitler’s con- cessional camps, showing the prisoners arriving in America after World War II.”

According to Bailey, executives at CBS Records, Nelson’s label, sent TNN the unedited version of the clip but suggested that the 15 minutes be deleted. Bailey adds the TNN felt the song belonged in the video.

Other scenes in the video include color footage of Haitian “boat peo- ple” arriving in America, with the remainder showing Nelson singing the song in a studio. Bailey likens the patriotic intent of the “Promis- eleven” to that of the independent document- ary videos as Lee Greenwood’s “God Bless The U.S.A.,” Alaba- ma’s “I Saw The Light” and Haggard’s “Are The Good Times Really Over.”

RETAIL INCREASES

(Continued from page 1)

sorbed without severely draining potential profits.”

One step will be the $8.99 list album moving up to a wholesale figure near $6, a hike of 30 to 60 cents, based on the additional 15 to 20 cents they will pay labels. Singles will carry an added 5 to 7 cents, a number of one-stoppers carry.

Compact Discs will go over the $12 level overall for one two-stopper, to $12.25 or $12.35, they estimate.

Retail chain brass feel they will reflect the “four majors’” price raises more in deep catalog than in new alb- um releases. Five chain executives see deep catalog prices inching up a few more dollars from their already high retail base. As well, some felt his stores might exceed list by as much as a dime. Another says he had been adjusting for the four ma- jors’ prices as increase came about, so that he felt a general readjust- ment of his midlines alone would compensate for the whole- sale boosts.

As for higher Compact Disc tags, retailers generally agree that mod- est price increases will not impair the rapid growth of the music format configura- tion (Billboard, March 22).

Specials, too, may generally break the $6 level for the first time, with the $5.99 discount price dispar- earring, except at chains which car- ry full line inventories and which sell aggressively in the shelf merchandising.

It is pointed out that such a rare car- rier probably could stay at $5.99, using that level price essentially as a loss-leader to boost catalog- buying traffic.

Word from labels handled by the four majors’ distributors is that there will be no price raise from that quarter.

Contacted indicate that RCA and CMC, the remaining brand holdouts, will soon join the parade of price boosts.
The group members are the Rec-
ording Industry Assn. of America (RIAA), the Songwriters Guild of America (SGA), the National Music Publishers' Assn. (NMPA) and the De-
partment of Professional Employees, AFL-CIO.

The new plan was detailed in a
hearing before a subcommit-
ten of the National Royalty
Subcommittee, which would
be chaired by Mathias J. (R-Md.),
sponsor of S. 1739 (separate story, page 10).

The system demonstrated at the
hearing was developed by CBS
labels.

The unveiling of the royalty shar-
ing plan caught opponents of the
bill by surprise. In a summary statement, group
spokesman Ervin Drake, composer
and past president of SGA, said the
group feels that the sharing-formu-
la plan is "workable and fair," and that it "furthers fundamental copy-
right goals—the creation and dis-
semination of new music—but all-
cating a substantial portion of the
royalty pool" to two new proposals, the
Musical Arts & Endowment and
Creative Incentive Grants.

The Endowment would be an
umbrella foundation that would equal-
diately distribute 25% of the entire royalty
pool among music-industry insid-
ers at $200 million annually—to the
ongoing Songwriters Guild Founda-
tion, which offers scholarships, seminars,
and free studio time to ac-
spring songwriters, and the Na-
tional Endowment for the Arts, to help
support vocalists and musicians.

Staff, but says the extent of the ex-
pansion is still undetermined. He
would not say whether the new
staffers would be drawn from the
indie ranks.

Insiders at Atlantic Records say
four of the label's local promotion
staffers are being promoted to corpo-
national positions, with four new
employees filling the vacancies.

Similarly, sources familiar with
RCA say that label has already given
an employee the green light to expand
the house promotion staff.

Brad Hunt, national director of
album promotion for Elektra, says
the label has just added former
Warner Bros. promo man Ron
Gregory as a local to cover Wash-
ington, D.C., Baltimore, and Virgin-
ia. The label has also promoted na-
tional rep Dave Johnson to cover San Francisco, and has hired
new r&b staffers. While declining
to tie the moves directly to WCT's in-
die suspension, Hunt says the new
positions are "the result of addition-
al funds not available to us before."

Chrysalis, a source says the la-
bel is "in the process of setting up a
formal album department under Kevin Sutter," the company's na-
tional radio promotion director. Additionally, interviews are being conducted for two album
manager positions, and Chrysalis "is also looking to expand the force."

Mike Plen, vice president of pro-
motion for I.R.S., says the company will be hiring a national single
promotion man to work out of Los An-
egles and a combination promotion/
sales rep to cover the South. "We
have to keep the destiny of the com-
pany in our hands," he says.

Although a spokesman for CBS
says the company is not ready to talk about making any changes in
its promotion staff, Records Group
president Walter Yetnikoff recently
told Wall Street analysts that the di-
vision is prepared to pay more for
local in-house promotion (Billboard, March 29).

Suspensions or cuts in the use of
independent promotion have forced
many promotion firms to reduce
their prices drastically, fueling speculation that many would wel-
come positions within the compa-
nies they formerly offered to serve
as a freelance basis. One arti-
guages says fees for AOR promotion firms have dropped by as much as 50%, spurring
labels to hire them out of his own pocket.

PolyGram's Betancourt predicts
that most labels will continue to take
a wait-and-see attitude rather than
commit to major promotion staff ex-
pansions. "Once you build up your
staff you don't want to strip it down
again," he says. "If managers ask for
more independents, you've got to
find that money somewhere."

The so-called "sharing formula"
that applies to all copyright benefi-
ciaries (minus the Endowment's 2%) was also unveiled. Royalties would
be shared in the following manner:

- 45% to the copyright owner of
  the sound recording (the record
  company)—$74.7 million.
- 30% to the featured recording
  artist—$49.8 million.
- 23% to the songwriter and pub-
 isher, to be shared equally—$38.1
  million.

- 2% to present or planned funds
  established by the American Fed-
  eration of Musicians (AFM) and the
  American Federation of Television
  & Radio Artists (AFTRA)—$3.3
  million.

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Richie Takes ‘Say’ Oscar To Match ‘World’ Grammy

BY PAUL GREIN

LOS ANGELES—Lionel Richie last week became the first music artist to win the Oscar and the Grammy for best song in the same year with two different recordings. The anti-hunger anthem which he co-wrote with Michael Jackson, swept to victory for record and song of the year.

This was the second year in a row that a Motown superstar has won the Oscar for best original song. Stevie Wonder won last year for "I Just Called To Say I Love You" from "The Woman In Red." Richie was nominated for the award in 1981 with "Endless Love," but lost to "Arthur’s Theme.

It marks the first time in the past four years that a No. 1 hit from a film directed by Taylor Hackford has walked off with the Oscar for best song. "Up Where We Belong" from "An Officer And A Gentleman" won in 1982; "Against All Odds" won last year, but lost to the Wonder hit. A second No. 1 hit from "White Nights" was also nominated this year: Stephen Bishop’s "Separate Lives." John Barry won the Oscar for best original score for "Out Of Africa," which was the year’s biggest winner with seven awards, including best picture. Barry has won three previous Oscars, for best song and best original score with "Born Free" in 1966, and for "The Lion In Winter" as best score in 1965.

The year’s big loser was "The Color Purple," which failed to win a single award. It did, however, earn a place in the record books. Only one other film in Oscar history—1977’s "The Turning Point"—has garnered as many as 11 nominations without a single award.

Among those leaving empty-handed in the "Purple" wash-out was Quincy Jones, who had been nominated for best original song, best picture, best score and best song. Jones has yet to win an Oscar, despite seven nominations dating back to 1967. He must content himself with 19 Grammy Awards, the second-highest total of any pop artist.

FORD MOTOR CO. begins installing Sony Compact Disc players in early June, according to Larry Lopez, executive engineer, audio products, with a factory price tag between $500 and $600. This makes it the first U.S. automaker to offer the compact disc unit, suspended at the end of the dashboard’s center console, features a unique safety feature that automatically stops the car should the disc player be tampered with. Ford projects 5,000 installations in 1987 models of its Lincoln Town Car, for which the option will be an exclusive for the initial year. Lopez expects all Ford models by 1990 to have this capability. In order to fool the disc player, a buyer must shell out about $500 more for a 140-watt, four-speaker system developed with Sony’s compact disc technology providing for cassette playback in the same dashboard arrangement.

WATCH FOR a long time in both publishing and record retailing to the industry with a prominent indie label in a general management slot... Grenco, the $11 annual membership discount chain, is testing video rentals in three California "prototype" outlets. A Grenco spokesman describes the concept as "a concession."... Expect Ray Rodriguez of Parc Corp., which manages Julio Iglesias, to announce he’s added 12 Franz Design International vet Shirley Brooks to his staff in a newly created slot, director of creative affairs.

MISSCHA’s, the Sunset Blvd., boîte, instituting oldies acts as a one-night feature... Summer Confab: Camelon returns to Saw Mill Creek, Ohio, with suppliers’ day in mid-June to the PNC in its Seven Springs, Pa., hayride July 28. Arrow Distributing, the Donny Weiss Cleveland rack, fetes suppliers Sept. 26 at the Hilton, Independence, Ohio. Speaking of parties, those naughty boys buying out the chain from Sam Shapiro soon.

EXPECT FURTHER audio and TV hardware price advances in April as the yen continues to build against the dollar... The Music Shop, a combination album and CD mail-order and telemarketing concept, seeks to go public in an SEC petition. Principals include Nashville recording engineer Bill Vondick... VSDynamics: Florida wholesaler/retailer Bob Skidmore attributes that chapter’s consistently excellent programs to lognrange commitment. The chapter’s VSDA director Ari Ross, along with Skidmore, has lined up an MPAA piracy investigator, who’ll be interviewed from California on a speakerphone that will distort his voice for anonymity. On May 11, they have 20 exhibitors for an all-day show. Mary Chase, Indian Rocks Video, Largo, helms the active unit.

CAMELOT executive vice president Jim Bonk weds the pulchritudinous pedagogue, Linda Carr, June 28 in Columbus, Ohio. In the week between, CAMELOT and the California Assembly, would provide that a person procuring a recording binder is not subject to regulation regarding a talent agency, among other provisions... Sick Call: Polly Ginsburg, parent-to-parent for RKO Industries, I.A., and wife of Sam, City 1-stop general manager, will be convalescing for six weeks from last week’s surgery... Lieberman Enterprises has its employees working overtime on “Cooking For A Cause,” a fund-raising tome of favorite recipes to benefit the United Way Campaign, which the Minneapolis rockjelly is publishing.

ANTA BAKER’s walkout on her Beverly Glen Records pact to go to the WCI label was okayed by a California state appeals court last week. The judges unanimously denied a prior injunction granted by an L.A. Superior Court judge, ruling said tactic forced an employee to remain on the job against her will. Baker, an ex-legal secretary, grossed over $1 million on her first solo album, and then was offered a $750,000 contract by Elektra, Eric Paulson’s Navarre Distributing, Crystal, Minn., is packing computer software in a Target Stores’ test in Texas for John Farr.

WALT DISNEY officials are being enticed into joining a plan to combine an amusement park with a retail mall in downtown Chicago, “Grain’s Chicago Business” relates in its current issue. A Burbank, Calif., landlord is seeking to evict Stlye Stone, claiming the rock star has breached his lease. Stone, playing yearly loud music at night and in the early mornings for the past two months... “Government Regulation in the Music Industry” themes the fourth annual Law School Symposium (5) on the Malibu, Calif., campus. Among those participating are Don Biederer, USC law professor; Peter J. Vorden, WCI label/manager; attorneys Kent Klavens and AI Mintz and California Labor Commission attorney Frank Pedersen. (Call (213) 457-3231 for details)... Joseph W. Polesi, new president of Juilliard School, addresses the L.A. NARAS chapter’s luncheon Wednesday (2) at Geo.’s, Hollywood. For information, call (818) 453-8633... Stephen Bishop discussed the late Jazzie Johnson Tuesday (1) at My Place, Santa Monica, part of a National Academy of Recording Arts & Sciences seminar. Call (213) 463-7178 for details... The Beverly Hills Bar Assn. holds its symposium for musicians, singer and songwriters Saturday (5) at Beverly Hills High School. Contact Paul Levine (213) 277-1482 for information.

A GOTHAM SPOKESMAN for WEA says that settlement has been reached in the Teamsters’ wildcat strike at the distributor’s warehouse in Marlin, N.J., but that report remains unconfirmed at press time. Sources say the strike had little effect on account shipments, with plants in Chicago and Atlanta taking up some of the slack. Track also hears that non-union staffers in N.J. were replaced by non-union union members on a temporary basis... For his last WCI label, DuPont Co. and N.V. Philips have finalized their 50/50 joint venture, Philips & DuPont Optical (PDO), to manufacture compact discs and laserdiscs. Created in 1985, the company is being known for employing in its Kings Mountain, N.C., facility due to start up in the fourth quarter of this year.

By Edited John SIPPEL

CDs, Cassettes Flat

RIA: New LP Titles Up In ‘85

NEW YORK—The number of new titles released on LP increased in 1984 for the first time in five years. And the amount of new Compact Disc titles marketed was flat, a casualty of insufficient CD pressing facilities.

Cassettes, the third album configuration, also saw little gain in licensing deals. And the number of record labels releasing to figures compiled by the Recording Industry Assn. of America.

With LPs, a 4% increase in new titles was registered for 1985 over 1984, with a more substantial rise of 7% in LPs licensed.

There were 2,560 new LP titles marketed in 1985, compared to 2,170 in 1984. The 1985 figure is far below the six-year peak of 4,170 released in 1978. Despite its dramatic consumer acceptance, the music business still releases about 1,000 new titles leveled off, showing a hike of five, from 1,155 in 1984 to 1,160 last year. The 1984 figure represented a significant increase from the low of 880 in 1983, when CDs first hit the U.S. market.

New licenses on cassette actually decreased in 1985, from 2,400 to 2,395. Seventeen single increases by 11% last year, up to 2,200 titles from the previous year’s 1,980, while 12 single-cases dropped by 27%, from 209 to 152.

The RIAA has previously reported a flat year for 1985 in terms of total shipments of all album configurations (Billboard, March 26).

Ford Motor Reborn As CD Label

By Sam Sutherland

LOS ANGELES—Dunhill Records has hired legendary music marketing and promotion man Bobby Roberts and label veteran Marshall Blondein. In its new incarnation, the label will release only Classic Compact Discs. With 25 titles on the way and a network of independent distributors locked on to the label, Dunhill plans to add an additional label, in perhaps six months, which will focus on New Age titles, titles aimed at straddling New Age and rock.” The tentative name for that line is Sadone. Dunhill Compact Classics catalog is being built with CDs assembled from various licensed sources. The initial release will be a live recording by Woody Herman, Sam Cooke, Tony Bennett, and the London Symphony Orchestra, to be followed in May by discs featuring Lionel Hampton, John Coltrane, and Judy Garland.

Other artists slated for Dunhill CDs include Dionne Warwick, Lena Horne, and Jerry Lee Lewis. Dunhill plans the company’s sales and distribution blueprint will pursue three tiers, augmenting sales through the traditional record/tape channel, direct mail, and home video. Websites. Owners are reporting possible direct mail sales of Dunhill titles.

To Blonstein, the home video link is “a natural connection between the two markets. Every survey I’ve seen shows that video owners are among the most active CD owners.”

Independent distributors cited for the plan include: Texas/Georgia/California Record Distributors; Malvern, New York; Schwartz Bros., Washington/Baltimore; Big State, Texas; Lock Bottom, Georgia, and Navarre, Minnesota.

Bernard S. SIPPEL, For American Radio History, Dallas, Texas, April 1986
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Cynthia Lauper

Best Rock Performance by a Duo or Group with Vocal:
The Eurythmics

Best R&B Performance by a Duo or Group with Vocal:
The Eurythmics (and Aretha Franklin)

The 1985 Performance Poll Award Winners

Performer of the Year:
Bruce Springsteen

Small Venue Act of the Year: Hooters

Songwriter of the Year: Hooters

Innovator:
Bob Gelfof

Male Vocalist:
Bruce Springsteen

Rock Act:
Bruce Springsteen and The E Street Band

New Music Act:
The Eurythmics

New Heavy Metal Act:
Bon Jovi

New Folk Act:
Suzanne Vega

Stadium Act of the Year:
Bruce Springsteen and The E Street Band

Showcase Club Act of the Year:
Lone Justice

Performance's Humanitarian Award:
Bob Gelfof

Performance Touring Hall of Fame Award:
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